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VOL. 26, NO. 46 • JULY 12-18, 2017

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the Stranger

ENDORSEMENTS

CARY MOON FOR MAYOR!
JON GRANT FOR CITY COUNCIL!
YES ON THE ARTS TAX! P. 11



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Illustration by **DANNY HELLMAN**
dannyhellman.com

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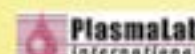
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On Your Mark, Get Set, Goat!

Goatalympics Is a Fundraiser and a Mix
and Mingle for Goat Owners

BY KATIE HERZOG

Goats aren't Ellen Felsenthal's favorite animal—that would be cats—but they are an awfully big part of her life. Felsenthal is the founder, director, and animal caretaker at the New Moon Farm Goat Rescue & Sanctuary, a nonprofit based in Arlington that takes in abandoned or neglected goats, nurses them back to health, and then re-homes them. And there are, it turns out, plenty of goats needing to be rescued in the Puget Sound area: Since New Moon's founding 20 years ago, Felsenthal and her network of volunteers have rescued more than 1,500 goats.

"They end up with us for all the same reasons that cats and dogs end up in shelters," Felsenthal said. "People get them and then change their minds, or they are moving and they can't take them, or they got them for the kids and the kids aren't taking care of them. We get a lot that are picked up by animal control for neglect." Before New Moon opened, Felsenthal said, unwanted goats frequently ended up being eaten.

Today, about half of New Moon's operating budget comes from its annual fundraiser, the Goatalympics, which was held July 8 at the Evergreen State Fairgrounds in Monroe. The crowd looked like a mix of local country folk and urban hipsters seeking a highly Instagrammable way to spend the afternoon. Competitions were held in a dusty ring and included foot races, obstacle courses, musical chairs, contests for the tallest goat, shortest goat, widest goat, longest beard, and a look-alike contest, where humans and goats donned matching outfits and wigs. All events were free, with proceeds from entry fees, raffles, and a silent auction going to the sanctuary.

"We started this as a fundraiser, but we also do it because there isn't anywhere else for people who have pet goats to hang out

with other people who have pet goats," said Felsenthal. "There are no dog parks for goats."

One highlight of the day was the obstacle course. Youth and adult goat owners alike coaxed—or pushed or pulled—their animals through a ring dotted with bridges and slides. It was just like one of those agility competitions for dogs—except slow. The crowd favorite was a little boy who looked about 5 or 6 and was dragging not a goat but a massive furry sheep that seemed to have no interest in participating. The sheep outweighed his master by about 300 pounds, and as the boy attempted to tug and tow his pet through the course, the sheep just stood there, staring, unperturbed, as the clock ticked. Eventually, the boy, with help from the official Goatalympics rodeo clown, was able to coax his sheep over bridges and down steps to the finish line. There was no blue ribbon for this duo, but the applause was mighty.

For those who tired of the contests, there was also a beer garden and vegan and vegetarian food trucks for human participants and spectators. You could also adopt a goat of your own, although Felsenthal makes sure potential parents are realistic about goat ownership. "A lot of people get goats and think they can just throw them out in the field and they'll be self-sufficient," she said. "But they are just like any other pet. They need to go to the vet, they need to have their hooves trimmed every eight weeks, and you have to feed them. Unless you have a lot of acreage, they are not going to survive on what's growing in your yard."

But for those who have the space and the resources, goats make fantastic pets—if not Olympic athletes. "They are as smart as dogs and they're very affectionate," said Felsenthal. "And they'll mow your lawn." ■

BRAND-NEW TAGLINES FOR FOX NEWS

Last month, Fox News decided to junk its long-running tagline "Fair and Balanced" for a new slogan, "Most Watched, Most Trusted"... and without even asking for our opinion! Here are some very suitable taglines that we think would be a much better fit. (You're welcome, Fox News, and you owe us \$150,000.)

"Over One Million Racist Grandpas Served"
"Cloying and Moist"
"Sean Hannity Is a Butthole"
"Groping Blindly for Something That Sounds Like Truth"
"Dangling Jowls, Racist Howls"
"We Set This Pile of Horseshit on Fire, and You Love It"
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"Heyyy, We Have Those Same TruckNutz"
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"Boys Will Be Boys"
"Don't Check... Just Trust Us"
"We're Totally Not Racist ;)"
"Wait... Are Women Allowed to Be Reporters?"
"The Future Home of State Media"
"The Muslims Are a-Comin' for Your Applesauce!"
"Bill O'Reilly? Bill O'Reilly Who?"
"I Killed a Polar Bear with My Bare Hands"
"Fewer Harassers, Same Great Dog Whistles"
"Going to Start Using the N-Word Any Day Now"
"America's Locker Room"
"We Have That One Gay Guy, So We're Good... Right?"
"Теперь превратите золото в наличные деньги!"
"A Better Way to Lie"
"Ask Your Uncle, He Knows We're Right"
"Cucks R Us"
"Blaming It on Obama Since 2008"
"News for Olds"
"Happily Fulfilling the Mission of Our Glorious Leader"
"Grabbing News by the Pussy"

I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to ianonymous@thestranger.com. Please remember to change the names of the innocent and guilty.

BRA? NAH!

Dear braless theater patron: You came to the Uptown to see *After the Storm*, a charming Japanese film about rekindling family ties, but you failed to rekindle your relationship with your bra. I totally get it. Who needs a pesky underwire poking you in the rib while you're trying to FEEL something? I assume you popped it off and set it on the seat next to you. Except you forgot to bring it with you after the show. One of our volunteers found it, and it's now in our lost and found. I think you were probably too embarrassed to come back for it. But bras are expensive, so please don't buy another one. You can come and reclaim your lost undergarment, no questions asked. We won't judge you! And next time, do yourself a favor and skip the bra entirely when you come to the movies!

—Anonymous



STEVEN WEISSMAN

LOCAL LEADERS OF THE RESISTANCE

These five outstanding Northwest organizations do vital work to protect our brothers and sisters threatened by the Trump administration. We support them and think you should too!



Photo by Alex Garland

Gender Justice League is a Washington State gender and sexuality civil and human rights organization. Gender Justice League collaborates with local policy makers, social justice coalitions and activists to create a more equitable state, provides trans competency training to organizations and businesses, and produces Trans Pride Seattle.

Find out more about
Gender Justice League at
GENDERJUSTICELEAGUE.ORG

Gender Justice League

Here's the good news: A bigoted initiative that would have restricted trans people's right to use the restroom in which they feel safe was just defeated in Washington State. For the second year in a row, the activists behind the initiative failed to get enough signatures to get their measure on the ballot. But the bad news is the threats to trans people and other members of the LGBTQ community are far from over. President Donald Trump this year rescinded protections for trans students. As Republicans work to repeal and replace the Affordable Care Act, trans people

could be hit hard by rate increases or losses to coverage. Here in Washington, trans people are already facing threats of decreases to their coverage under Medicaid. The organization that's been working on their behalf in that fight—and many others—is the Gender Justice League. The Gender Justice League is one of Seattle's leading LGBTQ organizations and its primary trans rights organization, fighting back against threats at the local, state, and federal level.

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King County Sexual Assault Resource Center

In a nation now led by a president who has bragged about grabbing women “by the pussy,” it has perhaps never been clearer that survivors of sexual assault and abuse need resources and support. One in five college-aged women have been sexually assaulted. According to the Rape, Abuse, and Incest National Network (RAINN), of all reported sexual assaults, just 18 percent lead to an arrest and just 2 percent end in a felony

conviction. The King County Sexual Assault Resource Center works with survivors of sexual assault and their families to alleviate their trauma. KCSARC offers educational materials about sexual assault in multiple languages and provides bullying resources, including bystander training. The group also advocates for changes in policy and public perception to protect survivors and encourage them to speak out.

**DONATE TO KING COUNTY SEXUAL ASSAULT
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Downtown Emergency Service Center

During the latest one-night count, local service providers found 11,643 people experiencing homelessness in King County. Of that group, 5,485 were unsheltered, meaning they were sleeping on the streets, in cars or RVs, in abandoned buildings, or in tents. The remaining 6,158 were staying in transitional housing or emergency shelters. The Downtown Emergency Services Center serves each one of those types of homelessness. DESC offers street outreach, shelters, supportive housing, mental

health and drug treatment services, and jobs programs through partnerships with local businesses. Most importantly, DESC's work focuses on populations that often go ignored, including people with severe mental illness, those transitioning out of institutionalization, and those living on the street. Homelessness is a crisis, and the federal government shows no intention of stepping in to help. In Seattle, DESC is on the front lines of that crisis.

**DONATE TO DOWNTOWN EMERGENCY
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Council on American- Islamic Relations - Washington State

As we await a final US Supreme Court decision on President Donald Trump's travel ban, civil rights groups have been doing on-the-ground work to teach immigrants from the majority-Muslim countries on Trump's travel ban list their rights. The Washington chapter of the Council on American-Islamic Relations is the state's premier Muslim civil rights organization. CAIR-WA has provided information and assistance to immigrants from Muslim countries affected by the travel ban. The group has co-sponsored

training for pro bono lawyers who want to accompany Muslim, Sikh, and South Asian people during interviews with federal law enforcement agents, and the national CAIR has created an app for reporting bias incidents. CAIR-WA also works to change perceptions of Muslims in the media. This month, the group will host a workshop called "Our Time to Shine" to offer young people interested in careers in politics or media real-world experience with political campaigns and the chance to apply for up to \$100,000 in scholarships.

**DONATE TO CAIR-WA AT
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American Civil Liberties Union of Washington

The national American Civil Liberties Union is well-known for its work defending free speech and fighting on civil rights issues like the travel ban. Here in Washington, the ACLU works on those issues and much more. The organization has fought for homeless people's rights across the state and is currently suing the City of Seattle over its treatment of people living outside during encampment sweeps, in which city officials force homeless people sleeping outside to move from where they're sleeping.

The group is campaigning for changes to Washington's especially restrictive laws that make it nearly impossible to charge police officers who wrongfully kill civilians. They've lobbied at the local and state level on privacy issues, including the use of data collected from police body cameras. And they have for years been fighting for the Washington Voting Rights Act, which would make local elections across the state more equitable. Even in supposedly deep-blue Washington, their work is more crucial than ever.

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CAIR-Washington State (CAIR-WA) is the local chapter of CAIR, the nation's largest American Muslim civil rights organization
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The Stranger's Endorsements for the August 1, 2017, Primary Election

BY THE STRANGER ELECTION CONTROL BOARD



DANNY HELLMAN

There's this asshole... You know the guy—it's always a guy—who says voting is pointless? That asshole.

"Look at the last election," this asshole says. "You tried to save the country, you voted, but old, racist whites handed the nuclear codes to an old, racist orange. So fuck it. Don't vote. There's no point. Let's just enjoy our pot lozenges and Tumblr porn until rising oceans or the North Koreans finish us off."

You're not that guy. You're not an asshole. You're not a defeatist. "Why bother?" wasn't your takeaway after the last election. Nope, you've been marching and donating and arguing with—or cutting off—old, racist relatives who voted for old, racist orange. You want the 2018 midterms to come around so bad, you can almost taste your ballot.

We're excited to vote next year, too—hell, half of the Stranger Election Control Board (SECB) is thinking about illegally registering to vote in swing districts in red states so we can vote against Republicans in vulnerable House races in 2018. But guess what? We don't have to wait until next year to vote! We get to

vote this year! It's true! Twice! Primary this summer! And general election this fall! Okay, okay. These aren't the midterms, we realize, and we don't get to vote against many actual Republicans in off-year Seattle elections. But you know what? #LocalElectionsMatter. So go and CHECK YOUR MAIL, you non-asshole you. Find the envelope marked "Official Election Mail." Open it. Take out your 2017 primary ballot. Get a pen.

You're going to be voting for new members of the city council, port commission, and school board. The top two vote-getters in each race will appear on the general-election ballot in November. You're also deciding whether to approve a small tax that will allow low-income kids to go to plays, museums, and the zoo. There's a new baby giraffe at the zoo. ONLY A SACK OF SHIT WOULD VOTE AGAINST SENDING CHILDREN TO SEE GIRAFFES. Are you a sack of shit? No, you are not.

Oh, and maybe you've heard we'll be choosing a new mayor, too?

The SECB spoke with as many of the candidates as we could cram into our hot, sweaty,

poorly-lit conference room. Two stormed out (was it something we said?), three brought us doughnuts (the SECB's carb-of-choice), and one brought us four cases of beer. (The beer came courtesy of Sara Nelson, the Chamber of Commerce-endorsed city council candidate we want you to vote against. Thanks, Sara!) We ate, we drank, we took notes, we stared slack-jawed as former US Attorney Jenny Durkan clamped her hands on Nikkita Oliver's shoulders and hijacked a question that had been put to Oliver about her spotty voting record. We regret not capturing that moment on film, as it was (1) amazingly awkward/awkwardly amazing and (2) a clear indication that Durkan really, really, really wanted us to endorse Oliver, so she could run against her in November. (If it's Durkan vs. Oliver in November, Durkan thinks she'll win. Most of SECB thinks so, too.)

And speaking of the mayor's race: Did you know there are 21 candidates running for mayor? Twenty. Fucking. One. During our last mayoral primary, only 35 percent of registered voters turned in their ballots.

It's possible someone could win the primary with 15 percent of the vote or less. The only way to make sure there's someone on your general-election ballot come November that you actually want to see in the mayor's office come January is to vote for that person in the primary on the August 1 ballot. Seattle and all its problems—homelessness, rising rents, shitty slumlords, shooty cops, wage thieves, woo girls and tech bros, billionaire fuckwits—will fall into the hands of our new mayor.

Don't fuck this up by skipping the primary, people. Fill out your ballot and get it postmarked by August 1. Vote.

The Stranger Election Control Board is Sydney Brownstone, Christopher Frizzelle, Heidi Groover, Steven Hsieh, Tim Keck, Ana Sofia Knauf, Charles Mudede, Tricia Romano, Eli Sanders, and Dan Savage. The Stranger does not endorse in uncontested races or ones we forgot about. Reading our endorsements means you accept the SECB's terms of service. SECB endorsements are legally binding. ►

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These businesses stand with *The Stranger* in support of all women, people of color, the LGBTQ+ community, indigenous peoples, Muslims, immigrants, refugees, the poor, and the protection of the environment. A portion of the proceeds from these pages will go to benefit the five local organizations representing these communities on pages 8 and 9.



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REMEMBER THE ZOO? *Vote yes on Proposition No. 1.*

BALLOT MEASURES

King County Proposition No. 1
(Sales Tax for Cultural Access Program)

Approved

This is a small tax that will send low-income kids to see plays, museums, and baby giraffes. It's also a tax for arts and science programs in schools. Arts and science and schools and giraffes are good.

There's no organized opposition to this tax, but half a dozen backdoor virgins in sensible shoes (the *Seattle Times* editorial board) will try to convince you to vote no. They are going to tell you we can't afford a silly arts tax when the world is on fire. That's bullshit because beyond "just" arts, Proposition 1 will fund in-class science and cultural-heritage programs. It's bullshit because Proposition 1 will allow low-income people to access places like the Woodland Park Zoo and the Pacific Science Center. It's bullshit because, of the \$67 million raised every year under this tax, \$24 million will go to small community-based arts, science, and cultural programs. Another \$38 million will go to large organizations, but they have to use at least half of that money on public-school programs and they can't use any of it to build fancy new buildings or buy blow for board retreats.

The ballot measure is a nightmare of bureaucratic language and rules and sub-rules and amendments to the sub-rules, which the SECB read after downing three shots of Fireball with pot lozenges dissolved in it because someone dared us to do that and the SECB never says no to a dare. But suffice it to say, this is not some sort of blank check to the symphony so it can install gold-plated rim seats in Ludovic Morlot's secret sex dungeon under Benaroya Hall. It's money for art, science, and cultural heritage for kids who wouldn't be able to access those things otherwise.

There is one critique of this measure that isn't bullshit: We're sick of funding things designed to help low-income people with regressive taxes that disproportionately impact low-income people. Yes, this .1 percent sales tax increase amounts to just a penny on every \$10 spent, but it's still a shitty regressive tax. We're voting for it anyway. If that makes us hypocrites, so be it. But anyone who's against endorsing this thing because it's regressive and isn't out there pushing for a fairer, more progressive tax system is a far worse hypocrite.

Vote Approved.

COUNTY

King County Executive
Dow Constantine

Dear Dow: We're sorry we made you sit in a conference room for an hour with



Goodspaceguy, the perennial candidate who wants to eliminate the minimum wage, and Bill Hirt, the anti-transit fuckwit who stormed out of the meeting after five minutes. Our endorsement of you was a foregone conclusion—you knew it, the SECB knew it, Bill Hirt obviously knew it—and not just because your opponents are garbage. You're actually really good at this "being county executive" shit. In the last couple years, you approved a plan to increase Metro service hours, signed legislation granting paid parental leave to some county employees, and championed a ballot measure that would bump the sales tax to fund critical arts programs. Impressive! Especially when one is reminded—by you, Dow, at every opportunity—that you inherited a budget nightmare when you took office in 2009. (There were talks of cutting Metro hours back then.) Now the books are balanced and the city of Seattle enjoys a collaborative relationship with our county overlords. You've worked with Mayor Ed Murray on initiatives to launch a regional homelessness plan and the country's first-ever safe injection sites, and we trust you'll play nice with Seattle's next mayor.

Yours truly, the SECB

P.S. Dear readers: Yeah, yeah. Dow Constantine is a political climber who probably touches himself in his swimsuit area when he thinks about moving into the governor's mansion in Olympia. But what's wrong with that? Don't we want politicians whose policies we support to climb to higher office? And, yes, Dow's "swoop of silky hair," as we wrote in our last endorsement issue, deserves at least half of the credit for his accomplishments. But the guy (and his swoopy hair) gets shit done.

Vote Constantine.



**RYAN
CALKINS**

CHRIS ROSA

PORT OF SEATTLE

Commissioner Position 1

Ryan Calkins

Everyone forgets the port exists until a major scandal flares up—and a port scandal flares up about as often as the SECB's chronic yeast infection. And the port's most persistent source of painful yeast infections? Port CEO. In the last year, port CEO Ted Fick—whose title was changed to “executive director” after people began to ask why a public agency had a CEO, LOL—resigned after it was revealed that Fick gave himself a \$24,500 bonus in addition to his \$350,000 salary as part of a 7 percent pay raise that was supposed to cover nonunion port *employees* (not the highest executive position in the place). A sexual-harassment claim and a DUI didn't help Fick's performance review much.

This isn't the first time a port CEO has gotten into trouble. But here's the thing: It was the port commission that *hired* Fick, and port commissioners also approved the 7 percent pay raise Fick gave himself. So Fick was not the problem at the port. He was a symptom of a gross corporate culture that's 30 years behind other public agencies in King County. So how do we fix it? Flip the fucking port commission—which will require getting rid of John Creighton, its longest resident—before it hires a new CEO, er, “executive director.”

Our choice: Ryan Calkins, a guy who resembles a pre-man-bun Ken doll. (The SECB reserves the right to judge male candidates on their looks.) Calkins either has the energy and ideas to actually make the port commission accountable or does a good job of faking it. Only one way to find out which it is—put this classic Ken on the port commission. A former president of an import company, Calkins is a transit/enviro nerd and recognizes that the port has a huge capacity to fund and shape local housing and transit policies. He likes bike lanes, density, and electrifying the port vehicle fleet. He doesn't like fossil-fuel projects like Shell or that natural-gas plant proposal in Tacoma. Also, he says he's going to do something about that long-ass walk from the airport light-rail station to the actual airport terminals through the fucking parking garage. Seriously, whoever made that walkway so long should be locked in a basement and forced to read Mitch McConnell/Paul Ryan slash fiction for the rest of their lives.

Vote Calkins.

Commissioner Position 3

Ahmed Abdi

FLIP THE PORT. Incumbent Stephanie Bowman—a former staffer at the Port of Tacoma—has had four years to show us what



**AHMED
ABDI**

she can do. Not much, as it turns out. Plus, during the fight against Shell in 2015, Bowman sided with letting Shell host its Arctic oil-drilling rig in Seattle because of *inertia*. (Seriously, she justified her pro-destroy-the-planet position by saying “there were no ‘guiding principles’ for energy projects.”) There is only one thing more annoying than actively siding with a multinational oil company intent on destroying the world, and that is *passively* siding with a multinational oil company intent on destroying the world.

Ahmed Abdi, on the other hand, came to the United States from war-torn Somalia through a Kenyan refugee camp and has dedicated his career to helping low-wage workers and people in low-income housing. A couple of years ago, Abdi helped pass Prop 1, a \$15 minimum wage for hotel and airport workers at Sea-Tac—the campaign that jump-started the movement to raise the minimum wage around here. (The port opposed this initiative in court.) Bowman talked a good game regarding the Trump administration's travel ban (she called it “idiotic” and “discriminatory”), but we don't trust Bowman. (If she can justify backing Shell because “inertia,” who's to say she won't ultimately back Trump's travel ban for some similarly bullshit reason?) Abdi has close ties with some of communities most impacted by the Trump regime's rabid racism and xenophobia.

Vote Abdi.



**PREETI
SHRIDHAR**

DINESH KORDE

Commissioner Position 4

Preeti Shridhar

The wide-open race for Position 4 has attracted a number of candidates who make us wonder why the hell they want this job. This list includes former Seattle City Council member Peter Steinbrueck. (Dude, why are you doing this? Primarily to us, but also to yourself?) But there are really only two ►

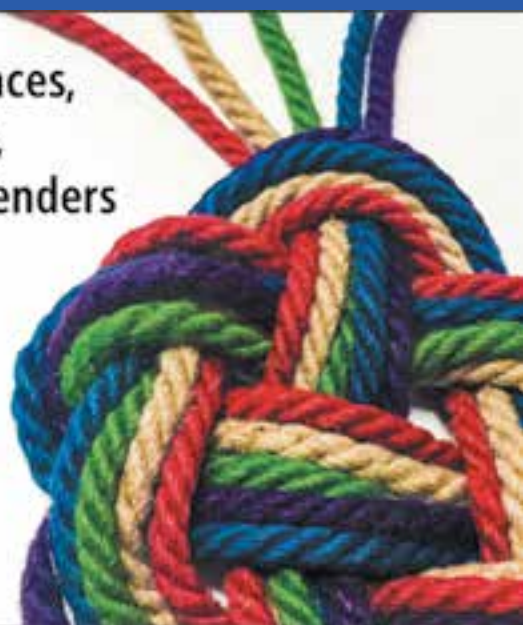
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JON GRANT

NATE GOWDY

up by speculators, require developers to set aside a quarter of new housing in up-zoned areas as affordable, increase oversight of the Seattle police, open police-union negotiations over discipline to the public, create a city health-care program, build more bike lanes and sidewalks, give preference to city contractors who demonstrate gender pay equity, increase funding for legal assistance to undocumented immigrants, decriminalize some low-level nonviolent offenses, expand diversion programs—he has so many ideas, we can't even fit them all here.

Is Grant going to get every one of these things done? No, just like Kshama Sawant didn't convince Boeing workers to seize the means of production and make buses instead of planes. It's about staking out a bold position—15 Now, 25 percent mandatory affordable housing—and then dragging the rest of the council your way. (The Overton window, people—google it.) Some people

◀ candidates who we think actually give a fuck about this job enough to do it well: Preti Shridhar, a public affairs administrator for the city of Renton, and John Persak, an labor leader and port wonk. As much as Persak knows his stuff, we don't think the port commission needs another labor diehard. So we're going with Shridhar.

The port commission is supposed to represent the citizens of King County, and Shridhar, with her list of endorsements from mayors of cities near the airport, gives voice to communities that the port has historically ignored. Shridhar, who helped create Seattle's Climate Protection Initiative, also has good ideas about using the port, which has lobbyists in DC, to fight Trumpian immigration policies. We need someone to leverage the port's political power nationally—a power that has too long been used as a tool of huge port corporations to stifle worker rights and environmental protections.

Vote Shridhar.

dismiss these types of politicians as ineffective or too radical. Those people are idiots and, most likely, backdoor virgins. And you know who has no time for idiots? Or backdoor virgins? Lisa Herbold, a freakishly smart, no-nonsense city council member who has worked with Grant on issues like the city's rental inspection program. Herbold has endorsed Grant, and so has Sawant.

About the other candidates in this race: The *Seattle Times*-approved Sara Nelson makes decent beer, but she shouldn't be on the city council for many reasons, including that her “whoever decided business was the enemy?” ethic misses the whole point of the city's struggles with inequality. Hisam Goueli is a hot gay doctor (the tits on that man!), which, back when *The Stranger* was good, was all it took to win our endorsement. Sheley Secrest has a powerful track record on police accountability, but we couldn't get on board with her call for a temporary moratorium on development, a move that would drive housing prices up. And we really, really liked Teresa Mosqueda, but we wanted her to be bolder on issues like negotiations with the despotic police union. She opposes opening them to the public but supports allowing a representative for the public to be at the negotiating table. (If you absolutely can't vote Grant—maybe you're scared of socialism or you're fucking your landlord or, like several members of the SECB, you're a misandrist—you can vote Mosqueda with a clear conscience.)

But Jon Grant stands apart. He has a healthy skepticism of the free market, a clear focus on the city's most vulnerable residents, and the policy chops to figure out how to radically shift who benefits from this city's rapid growth. Sure, but he's running this year as a Bernie Sanders-style democratic socialist and a member of the local chapter of the Democratic Socialists of America. And you know what's better than one socialist on the city council? Two.

PS. We called Grant “a humorless wonk with a serial-killer vibe” when we endorsed him in 2015. We're happy to report that Grant has learned to smile more in the last two years (and a fetching smile it is), and his vibe is 80 percent less serial-killery these days.

Vote Grant.

CITY OF SEATTLE

Council Position 8

Jon Grant

AIR HORN! Tim Burgess! Is leaving! The! City! Council!!!!!! A former cop and (supposedly) recovering/reformed conservative, Burgess gets a lot of credit (from backdoor virgins in sensible shoes) for being the “adult in the room” on our increasingly progressive council. But that is really just code for policy positions that hurt poor people and the kind of timid, incremental, old-school liberalism that has no place in a city as left-leaning as Seattle. So congratulations on your retirement, Tim. We can't wait to replace you. And we especially can't wait to replace you with Jon Grant.

Grant, former head of the Tenants Union of Washington State and ongoing nightmare for the landlord lobby, offers the boldest, most detailed platform in this race for Burgess's old citywide council seat. Grant wants to give tenants collective bargaining rights, tax corporations to fund public housing, slap taxes on vacant properties or homes snapped

Elect John Persak For Port of Seattle Commissioner Pos. 4

ENDORSED BY THE KING COUNTY DEMOCRATS

“John is a great leader who will fight for our working families, worker's rights and environmental protection.”

- Nicole Grant, Executive-Secretary, King County Labor Council

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Council Position 9

M. Lorena González

This one isn't hard. When we endorsed Lorena González in 2015, we called her a badass, and she has more than lived up to it. In just two years, she sponsored legislation to give hourly workers more control over their work schedules, create an immigrant legal-defense fund, and ban anti-LGBT conversion therapy. This year, she proposed a city paid-family-leave program that helped pressure business groups to reach a deal with labor and create a statewide program. Plus, her opponents are mostly inexperienced hack-jobs, including one named Ian Affleck-Asch, who told us during our endorsement meeting that, when it comes to racial injustice in the city, he'd like to see more "color blindness." Fuck that. (When it comes to our endorsement interviews, Ian, we'd like to see less "log fucking stupidness.") González's most formidable opponent, Pat Murakami, is a well-meaning neighborhood activist who wants to "halt and reverse massive up-zoning of single-family neighborhoods." Fuck no. (When it comes to zoning, Pat, we need more up-zoning in Seattle's precious single-family neighborhoods, not less.)

But even though we love a lot of González's work, she has disappointed us, too. She settled for a police-reform package that should have been much stronger. She has mostly avoided addressing the critiques of anti-incarceration activists on her support for a new police precinct and youth jail. And when Mayor Ed Murray was accused of raping teenagers in the 1980s and then responded by attacking his accusers for their criminal records, González (like many others) said exactly nothing. She told us she now believes Murray's attacks on his accusers did a "dis-service to survivors" and if she could go back, she would say so publicly.

We want to see González be bolder in her next term. She championed secure scheduling backed by labor unions, but it still takes six months on average for a low-wage worker whose boss is ripping them off to get a completed investigation from the city. Meanwhile, while low-wage workers are getting screwed by one city department, low-income renters

LORENA GONZÁLEZ

are being failed by another, as the city's rental-inspection program fails to stop slumlords from operating buildings with rats, roaches, and faulty heating. While González almost always falls on the right side of these issues, she's not leading on them. The child of undocumented migrant farmworkers, González came into office promising to represent voices usually shut out from city hall. Low-income workers and tenants need her to step up.

Vote González.

Mayor

Cary Moon

If you told us four months ago that six different candidates would have a shot at becoming Seattle's next mayor, we would have laughed in your face. Sure, Ed Murray was going to take some shit for his homeless-camp sweeps, capitulation to developers, and stubborn centrism. But no serious candidate was going to challenge a popular incumbent riding a chariot pulled by horses named HALA and the \$15 Minimum Wage. Barring some political catastrophe, Murray looked poised to coast into his second term.

You know the rest of the story. Three men publicly accused Murray of sexually abusing them when they were teenagers, Murray dropped out of the race, and the field of candidates gunning to replace him swelled to 21.

And, hey, six of them aren't complete jokes! (How many are complete jokes? Well, that's math, and the SECB sucks at math.) But it can be hard to tell the six incomplete-jokes-to-serious candidates apart. All six want more affordable housing, reformed police, and better options for the homeless. All six say the rich don't pay enough taxes and the poor pay too much. And they're all pissed off, card-carrying members of The Resistance. With so many points of agreement, this race boils down to policy and specifics. On that matter, one candidate clearly stands out.

For her bold housing proposals, firm grasp of Seattle's most pressing issues, and decades of work fighting to keep the city livable and urban, Cary Moon deserves your vote. She's a bit of a snoozer on the campaign trail—nobody's picturing Moon pounding her fist on a podium, stirring the youth to action—but what Moon lacks in name recognition and oratorical flair, she makes up for in vision. Moon does her homework before taking a position. She's also a genuine progressive ►

CARY MOON

NATE GOWDY



Jenny Durkan knows how to take on Trump and win. She already has.

A lot of candidates say they will stand up to Trump. But only former U.S. Attorney Jenny Durkan has already taken on Trump and won. The day Trump's Muslim ban was announced, Jenny personally went to SeaTac airport to help secure the first court order barring the ban.

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EDEN
MACK

◀unafraid of calling bullshit on big business.

It's true, we're biased. We gave Moon a Stranger Genius Award in 2007 for her work directing the People's Waterfront Coalition, during which she waged a hard-fought and worthy campaign against the Alaskan Way Viaduct replacement tunnel. She has also contributed to this paper, writing a four-part series with Charles Mudedde on Seattle's affordability crisis.

But we fawn over Moon because she's smart and she has vision—and this city needs brainy, visionary leadership. Consider her platform on housing: Moon has outlined a plan to keep Seattle affordable for people in low- and middle-income brackets—one that doesn't ignore economic realities. Tech bros are moving to the city, and they won't stop anytime soon. New buildings will go up. Your favorite bar/record store/jack shack is in danger of being priced out. Moon wants the economic benefits of a booming tech sector to benefit everyone, and she outlines a plan for making it happen.

Most uniquely, she has championed a tax on real-estate speculators (rich assholes who buy property in this city without actually living here) that would generate cash for the city while deterring a practice that drives up housing costs. She arrived at this policy after carefully researching trends in rapidly growing cities, especially Vancouver, BC. Did we mention that Moon does her fucking homework?

On top of a speculation tax, Moon wants to convert unused parcels of city land into public housing, encourage community land trusts, and rezone single-family neighborhoods. She also understands that housing policy can't just focus on the development side of the picture. Efforts to protect tenants, including a proposal to prevent evictions of families with children, balance out Moon's affordability platform.

Eyeing a more equitable tax system, Moon has carefully considered where she would spend her political capital as mayor. In theory, she supports an income tax on individuals making more than \$250,000. But Moon recognizes that such a tax, while needed, won't come online for the foreseeable future. We need to look at other sources of revenue, from a statewide capital gains tax (stocks and other investments) to raising the business and occupation tax to a luxury real-estate tax (expensive-ass homes).

Moon also hits the right notes on all the other important issues. She wants the Community Police Commission to have direct oversight of the department, rather than solely playing an advisory role per the city's newly adopted police accountability policy. On homelessness, she's calling for more low-barrier shelters and long-term housing, and ending sweeps. On labor, Moon has pledged to adequately fund the city's offices for protecting workers' rights so we can make sure minimum-wage workers are actually getting paid the minimum wage while

ZACHARY
PULLIN
DeWOLF

enforcing secure scheduling and other labor laws. All good shit.

Jenny Durkan is a solid prosecutor, but we're worried that she'd cave too easily to business interests. Mike McGinn, who we endorsed for mayor in 2009 and for reelection in 2013, hasn't made a convincing case for himself in 2017. We don't hate Bob Hasegawa's plan to implement a municipal bank (we're pretty sure he would make sweet, sweet love to one if given the chance), but we can't endorse a candidate with just one new idea. Nikkita Oliver has mobilized young and progressive Seattleites, and we look forward to endorsing Oliver and other candidates from the newly formed Peoples Party in future races. We could live with Mayor Jessyn Farrell—one or two SECB members might go rogue and vote for her—but Moon's outsider cred and embrace of a speculator's tax clinched the deal.

Vote Moon.

SEATTLE SCHOOL BOARD

Seattle School District 1, Director District 4

Eden Mack

If you're still reading because you're hoping for another gold-plated rim-seat joke, you can stop reading now. The next three endorsements are for the Seattle School Board, the local elected body where good ideas, political ambitions, and the SECB's sense of humor all go to die.

Eden Mack is the wonkiest education wonk who ever wonked. As cofounder of education advocacy group Washington's Paramount Duty, legislative aide for the Seattle Council of the Parent Teacher and Student Associations, and longtime PTSA activist, Mack has dedicated her life to haranguing state lawmakers to fully fund basic education in Washington. Armed with thick binders on Seattle Public Schools policy and a box of sandy, gluten-free Girl Scout cookies to ply SECB members, Mack blew her competitors out of the water with her deep familiarity with the evolution of education policy in the district in recent years. Mack said, as a school board member, she'd prioritize bringing more teachers of color into our schools and inviting local leaders into classrooms to speak about issues affecting their communities. Can't argue with that. We wanted to like newcomer Megan Locatelli Hyska, who said she was inspired to run for the seat by Our Revolution, a group formed after Senator Bernie Sanders's 2016 presidential campaign, which seeks to get young progressives into elected offices. (Great!) But Hyska brought platitudes to the table, not ideas. (Ugh!) Mack is already prepared to hit the ground running.

Vote Mack.

BETTY
PATU

Seattle School District 1, Director District 5

Zachary Pullin DeWolf

We want to see more people like dreamboat Zachary Pullin DeWolf in local politics. He's young, progressive, and a Chippewa Cree tribal member. A career of community activism, including serving as Capitol Hill Community Council president, a Gender Justice League board member, a Seattle Housing Authority commissioner, and more. If we're being real, with a résumé like his, DeWolf is a little too qualified to be a school board member—the school board is where political ambitions go to die. We'd much rather be endorsing DeWolf for city council or state legislature.

DeWolf's biggest competition is Andre Helmstetter, a parent and education activist. Although both men are committed to creating equitable learning environments, DeWolf's history of advocacy on behalf of Seattle's immigrant, homeless, and LGBTQ+ communities won us over. In practice, DeWolf wants to curb out-of-school suspensions for students up to fourth grade, host "Know Your Rights" trainings for undocumented students and their families, and mandate implicit and racial bias training for district teachers and students. "Racial, gender, economic, and social justice [work] is a way of life and should be embedded within how we teach and how students learn... throughout their whole career at Seattle Public Schools," DeWolf said. "It's what makes quality public education." We couldn't agree more.

Vote DeWolf.

Seattle School District 1, Director District 7

Betty Patu

Betty Patu is a goddamned legend. As a South Seattle high-school teacher and tireless advocate for minority students, Patu waltzed into local gang meetings to get her students to go back to class and once even barked down a student who held another peer at *gunpoint*. NBD! Patu has long supported the movement to implement ethnic-studies courses, including tribal history, in Seattle schools. As a teacher in the early 1990s, Patu, who is Samoan, created programming to better support Pacific Islander students. Her work directly lowered high-school dropout rates in the community. Despite spending nearly a decade on the school board—seen by many education advocates as the soul-sucking home of single-issue candidates—Patu hasn't wavered in her commitment to equity. Patu says she wants to find more alternatives to school suspension, which disproportionately hurts black and brown students.

Patu's opponents are Chelsea Byers, a Teach for America alumnus and director for

The Stranger Election Control Board **CHEAT** ✓ **SHEET**

For the August 1, 2017,
Primary Election

The Stranger does not make
endorsements in uncontested races
or races we forgot.

BALLOT MEASURES

King County Proposition
No. 1 (Sales Tax for Cultural
Access Program)
Approved

COUNTY

King County Executive
Dow Constantine

PORT OF SEATTLE

Commissioner Position 1
Ryan Calkins

Commissioner Position 3
Ahmed Abdi

Commissioner Position 4
Preeti Shridhar

CITY OF SEATTLE

Council Position 8
Jon Grant

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Betty Patu

an online skills site, and Tony Hemphill, who dropped out of the race. Although we respect Byers's goals of drawing more kids into science-focused programs, Patu's leadership in creating an equitable educational environment is critical as Seattle becomes more diverse.

Vote Patu.

Okay, okay. One last gold-plated rim-seat joke, because you were a good little voter and read all the way to the end (which legally obligates you to vote for the candidates the SECB endorsed; please refer to our terms of service). Here goes: "Knock knock?" "Who's there?" "Gold-plated rim seat." "Gold-plated rim seat who?" "The Aristocrats." (We never said the jokes would be good, which is also covered in our terms of service.) Now vote! ■



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ELI SANDERS

Bezos Won't Quit Breitbart

As Local Politicians and Amazon Employees Demand He Drop Ads from the Alt-Right Site, Seattle's Largest Private Employer Remains Silent

BY ELI SANDERS

On a recent Monday, an Amazon employee named Ernesto stopped at a South Lake Union street corner to take a picture. In front of him was a mobile billboard. Its all-caps message blared: "AMAZON, STOP FUNDING BIGOTRY. PLEASE PULL YOUR ADS FROM BREITBART."

Picture taken, Ernesto continued on his walk to lunch. When I caught up with him, he told me he's a 26-year-old software engineer and he moved to Seattle about three years ago from Miami. He declined to give his last name but said he voted for Hillary Clinton in the presidential election. "I haven't read it so much," Ernesto said of the conservative website Breitbart. "But from what I've read, it's the leading website for the so-called alt-right."

True. Breitbart, in the words of founder and current White House chief strategist Stephen Bannon, is "the platform for the alt-right." That's one reason an anonymous online group called Sleeping Giants has spent the last eight months running a campaign aimed at getting companies to pull their ads from Breitbart.

Another reason is the site's content, which is often transparently racist, misogynist, Islamophobic, transphobic, and more. "HOIST IT HIGH AND PROUD: THE CONFEDERATE FLAG PROCLAIMS A GLORIOUS HERITAGE," read one offensive Breitbart headline from July 2015. Other offensive Breitbart headlines include "BIRTH CONTROL MAKES WOMEN UNATTRACTIVE AND CRAZY" (December 2015), "TEENAGE BOYS

WITH TITS: HERE'S MY PROBLEM WITH GHOST-BUSTERS" (July 2016), "GABBY GIFFORDS: THE GUN CONTROL MOVEMENT'S HUMAN SHIELD" (March 2015), and "THERE'S NO HIRING BIAS AGAINST WOMEN IN TECH, THEY JUST SUCK AT INTERVIEWS" (July 2016).

So far, more than 2,300 companies and organizations have stopped advertising on Breitbart in response to the Sleeping Giants campaign, including well-known brands like Campbell's Soup, Kellogg's, Bed Bath & Beyond, Mercedes-Benz, Nestlé, Hallmark, Squarespace, and BMW. Even companies that are not known for their liberal sympathies—such as Uber, British Petroleum, and Chase Bank—have pulled their ads. According to the online media and marketing news site Digiday, the effect on Breitbart's advertising base has been significant, with "just 26 brands appearing on Breitbart in May, down from a high of 242 in March." (Though, as Digiday also notes, "even if Breitbart's advertising dries up completely, it still has a billionaire benefactor in Robert Mercer," the right-wing hedge fund manager who was a big supporter of both the Trump campaign and the Brexit push.)

Yet as other major companies abandon Breitbart advertising, Amazon remains a stubborn, silent holdout.

The company refuses to publicly respond to the demand that it stop funding Breitbart through ad buys. It did not reply to a request for comment for this article, and it has so far declined to heed the wishes of a group of more than ►



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◀ 600 Amazon employees who have organized around this issue, calling on their employer to stop providing ad revenue for a site that mocks values the company claims to uphold in its day-to-day business practices.

Ernesto told me he personally agrees with the campaign to get Amazon to pull its Breitbart ads, as did other Amazon workers out on their lunch break that Monday. One 24-year-old program manager, when she learned her company isn't dropping its Breitbart ads, responded, "That's shitty." She was eating her lunch on the steps near the South Lake Union Whole Foods (purchased by Amazon as part of a \$13.7 billion deal last month). While the mobile billboard from Sleeping Giants circled the block, she added: "I personally don't agree with almost anything that's published on Breitbart."

As the effort to get Amazon's attention grinds on, some local politicians are joining the outcry and backing the employee group. Seattle mayoral candidate Cary Moon told me she "absolutely" supports the campaign to get Amazon to drop its Breitbart ads. "Amazon employees have been talking about this since January," Moon said. "It's the right thing to do, and I encourage Amazon to get on the right side of history." Two other candidates for mayor, Jessyn Farrell and Mike McGinn, also said they support the campaign. (Mayor Ed Murray did not respond to repeated questions about his position on the city's largest private employer purchasing advertising on Breitbart. No member of the Seattle City Council would comment either, nor would the three other leading candidates for mayor: Nikkita Oliver, Bob Hasegawa, and Jenny Durkan.)

Interestingly, two Amazon subsidiaries have pulled their advertising in response to the Sleeping Giants campaign: Zappos and Audible. Still, one can regularly find ads for the Amazon marketplace on Breitbart. As recently as July 10, the Breitbart homepage offered me click-through Amazon ads for books, including *The Curious Kid's Guide to Donald Trump*.

WHEN SHE LEARNED HER COMPANY ISN'T DROPPING ITS BREITBART ADS, A 24-YEAR OLD AMAZON PROGRAM MANAGER RESPONDED, "THAT'S SHITTY."

♦♦♦

Initially, part of what caused even unlikely organizations like Greenpeace and Save the Children to end up with ads on Breitbart is something called "programmatic advertising." From the consumer side, programmatic ads are the ones that follow you around from website to website because, at

some point in your digital life, you somehow expressed an interest in, say, Crocs, and then some internet advertising companies noticed. From the retailer side, "programmatic advertising" is often an easy opportunity for, say, Amazon to make a large, undifferentiated purchase of ads that it's been promised will

BREITBART

HOIST IT HIGH AND PROUD: THE CONFEDERATE FLAG PROCLAIMS A GLORIOUS HERITAGE



land in front of eyeballs that are likely to be interested in shopping at Amazon.

But just as buyers and sellers of programmatic advertising long ago figured out how to keep ads for Cheerios from popping up on hardcore porn sites, they have long since figured out how to keep Amazon's ads from popping up on Breitbart—if Amazon wishes.

Why Amazon instead wishes to continue advertising on Breitbart remains a mystery.

"It seems really antithetical, not just to your business but to your own company to be putting your ads on a site that's denigrating all those people," said one of the Sleeping Giants organizers, who, like the other organizers of the group, won't give their name because they all work in media-related fields. "We've been trying to get an answer. It's been really difficult and, honestly, really depressing... There aren't really any big brands left on there but Amazon."

One theory that floats around is this: Amazon CEO Jeff Bezos, who purchased the *Washington Post* in 2013, has been a repeated target of threats from President Donald Trump. CNN has described this as "Donald Trump's War on Jeff Bezos." During the presidential campaign, Trump said of Amazon, "Believe me, if I become president, oh do they have problems." In May, nearly four months after taking office, Trump told Fox News that Bezos "has a huge antitrust problem." Then, on June 28, Trump took to Twitter to describe "the #AmazonWashingtonPost" as "FAKE NEWS." He also accused Amazon of "not paying internet taxes" (again). That claim is false—although one could argue that Amazon is not paying *enough* taxes on its internet sales, which is where the Trump threat lies. By continuing to fund Breitbart through advertising buys, perhaps Bezos gives himself a way to calm fuming Republicans in DC when they corner him and threaten punishment for his paper's supposed liberal—or anti-Trump—agenda.

"It's definitely something we've thought of from the beginning," said the Sleeping Giants organizer. But in the absence of any comment from Amazon, the organizer added, "Your guess is as good as mine." ■



WEED

The Puyallup Tribe Is Running the Pot Lab of the Future

BY LESTER BLACK



LESTER BLACK

I've bought weed on the illegal market longer than the legal market, so it's a bit of a shock to see cannabis being tested at Medicine Creek Analytics: a mechanical arm picking up and dropping off little vials, a separate arm rhythmically stabbing test tubes with a long needle... I began to wonder what was in all that illegal weed I'd smoked over the years.

Thanks to Medicine Creek and the 17 other labs approved by the Washington State Liquor and Cannabis Board (WSLCB) to test the safety of the state's legal weed, we can find out exactly what is in the weed sold at dispensaries across the state. And Medicine Creek, which is owned and operated by the Puyallup Tribe of Indians, is especially good at determining what's in our weed. It has equipment that can discern what chemicals are present at one-billionth per gram of pot.

The accuracy of some of the other state-certified labs has frequently come into question since the market was set up in 2014. A wide variety of voices—including a data scientist watching the industry, the regulators overseeing the labs, and even some of the labs themselves—have accused certain pot labs of inflating THC values and failing an unusually small amount of the quality assurance tests.

But Medicine Creek is probably the least likely to be conducting the shoddy science some labs have been accused of. That's because the lab hasn't just passed the state's requirements for acquiring a pot lab license, it has also been accredited by the same set of international standards, called ISO 17025, that are required for any lab to do work for the federal government.

Medicine Creek is the only pot lab that has told the WSLCB it is ISO accredited, according to spokesman Brian Smith.

"That was one of our first goals, to get ISO accreditation," said Daniel Duenas Jr., the tribe's executive director of cannabis. He oversees the tribe's retail store and cannabis lab, and said that the tribe hopes to combine its work on cannabis with their brand-new cancer care clinic, which shares a building with Medicine Creek Analytics.

The federal government has largely allowed tribes to work in the legal weed business if they are located in states that have legalized cannabis and form legal agreements with those states. The Puyallup Tribe has a special legal agreement to operate a retail store and testing lab, and may in the future

have a license to produce their own pot.

The WSLCB is no stranger to ISO accreditation—it has incorporated many of the independent certification's requirements into its own rules, but it has yet to require a full ISO 17025 accreditation. That may change—two weeks after we wrote about the benefits of requiring labs to meet the independent accreditation, a bill was introduced into the state legislature that would do just that.

The bill—sponsored by Representatives David Sawyer (a Democrat from Lakewood) and Cary Condotta (a Republican from Wenatchee)—would require all labs certified by the state to also hold an ISO 17025 accreditation. Sawyer said the requirement would help stop labs from manipulating results to help businesses and make sure that false positive tests aren't unfairly hurting some producers.

"We have people who are manipulating and gaming the system, and they are hurting the honest labs," Sawyer said.

Dan Purkey, the general manager of Artizen Cannabis, testified in support of the bill during a house committee hearing, saying that the ISO certification "tells us that there is a degree of attention to detail and quality that is a level above labs that don't have that."

"The proposed change drives a degree of integrity into the testing process that some say is lacking today," Purkey said. Artizen is the state's third largest producer with more than \$14.6 million in cannabis sold since the state legalized it, according to 502data.com.

James Paribello, a legislative liaison for the WSLCB, testified at the same committee hearing that "it has been the WSLCB's intent to require this accreditation at a later date."

Requiring the higher accreditation would likely increase the cost of cannabis in the state. Labs would have to spend more money paying for the licensing and, depending on the lab, invest more money in equipment and laboratory personnel. Those costs would increase the price that producers pay for their tests, and all of that would likely be passed on to the final per gram price paid by the consumer.

Is a better guarantee of safe pot worth spending more money? I think so, and so does Sawyer. "I think having high standards, even if it may cost more money, is worth it," Sawyer said. "I think consumers deserve to know that the product they are getting is not full of pesticides and poison." ■

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SAVAGE LOVE

Scrubs BY DAN SAVAGE

I'm a gay medical student with a medical fetish, and I can't even open up to my therapist about this. I think the fetish started when I was young; I was once in the hospital and given a suppository for a fever. Then one time I was given a Fleet enema. I don't think the "butt stuff" turned me gay, but my fetish may stem from the aspect of being controlled. I grew up in a very conservative religious household. I've never been in a relationship, and I don't know that I could have one while hiding what turns me on. In my profession, we have to be confident and even sort of "dominant" in our roles as providers, but underneath I'm incredibly submissive. I didn't go into medicine for this reason. We have very strict professional boundaries and ethical expectations, and I have no problem with that. I expect my job to be very clinical and boring. But outside of work, I feel like my sexual desires need some kind of outlet.

Dilemma Of Conscience



JOE NEWTON

"Someone can have one persona at work and another at home," said Eric the Red, a Florida nurse and a fellow medical fetishist. "DOC can be confident and dominant at work—his patients need someone confident and dominant to get them through their medical issues—and then find someone to spend his life with who brings out his submissive side and gives him the balance to make him feel like a whole person."

In other words, DOC, when you do start dating and having relationships, you're going to want to be open about your kinks. They're nothing to be ashamed of, and there's no point in hiding your sexual interests from your future partner(s). You want a sex partner who meets your needs, not one you have to hide your needs from. So long as you keep things professional at work—which shouldn't be hard, since it's being the patient and not the doctor that turns you on—you have nothing to feel conflicted about.

"The one practical problem he will encounter is that since he actually knows how to give a physical, he may have less patience with fetishists who are not medical professionals in real life and don't really know what they are doing," said Eric. "Over the years, I have trained non-professionals who want to play doctor to give semi-realistic physicals, insert and irrigate catheters, use sounds, and otherwise have enough technical expertise to do a medical scene that's realistic enough that I can enjoy being their patient without screaming, 'No, that's not how it's done!' He may find himself doing the same."

The good news?

"DOC won't have any trouble finding like-minded people," said Eric. "Medical fetishists are well organized online; just spend a few minutes on Google and he'll find them."

As a 56-year-old, 95-percent-straight woman, I'd like to think all y'all gay men can enjoy blowjobs without that dip in the degradation pool straight men always take. Maybe you could gaysex talk some sense into stupid straight men. On PornHub recently, I watched a fearless young woman use a dildo five ways and come at least 10 full symphony times. This new generation of women! Impressive! But then I watched an 18-year-old Russian woman with an equally beautiful black American man. She sucked away on his dick and swallowed 12 times in five minutes! I kept thinking: She's gonna get a break now? Maybe a hug? A beer, a joint, a pay raise? Something??? Nope. She even apologized for spilling some come at one point. Now I'm SAD. It's the exact same shit I faced when I started in '73. Gaysex talk some sense into stupid straight boys! Y'all gay men do blowjobs without degradation. Tell straight men how it's done!

Really Angry Gal Is Needing Gays

people—gay, straight, bi, pan, demi, sapio, etc.—give and receive blowjobs without splashing around in the degradation pool.

That said, RAGING, gay men are just as likely as straight men to "dip in the degradation pool" when they're getting blowjobs—particularly when a blowjob is being filmed. No need to take my word for it: Head over to the gay aisle at Pornhub. You'll find lots of videos where the guys giving blowjobs are degraded—called names, roughly handled, made to apologize for come spillage—and you'll be hard-pressed to find one in which

the word "cocksucker" isn't tossed around. But don't feel bad for all those gay cocksuckers, RAGING: For many gay men, the taunts we feared most in high school become the dirty talk that gets us off in adulthood. As for the video you saw—a Russian interfering with an American erection—there must have been breaks that were edited out (no guy can come 12 times in five minutes), so hugs, beers, and joints may have been made avail-

able when the cameras weren't running.

I have a phone-sex kink, and I got Tinder to explore that. I tell guys it won't get physical and that I'm interested only in text play and photo swapping. I matched with a cute, kinky guy, and I have been playing with him mostly over text for about two years. The issue is that I found out recently that he's engaged. I'm pretty conflicted about this. He says that sex with her is good but vanilla and that she's unwilling to experiment. He also isn't comfortable sharing his kinks with her. I understand that some people have a hard time reconciling the dirty shit they want to do in bed with the sweet girl they want to marry, but he seems unwilling to try. Do I cut him off? Is he just doing what he has to do to make an otherwise good relationship work? Is it okay of him if she never finds out and everyone is happy?

Playing Hurtful Over Text Only?

The odds that your sext buddy's wife will never find out are slim. Spouses snoop, computers and phones get left open, a dirty message or photo intended for one person (say, you) gets sent to the wrong person (say, her). If you're not comfortable playing with someone who is deceiving his girlfriend and/or wife—if you don't want the incriminating message his wife inevitably finds to be one intended for or from you—you should end this, PHOTO.

But it is possible to continue playing/texting/sexting with a semi-clear conscience: He may be doing what he needs to do to make this relationship work; he's exploring his kinks without touching another woman; if this is cheating, it's cheating lite; etc. Whatever you ultimately decide to do, PHOTO, you should encourage this guy to open up to his fiancée about his fantasies and kinks. It's exhausting to spend your life with someone you have to hide from—exhausting and rarely successful. If he doesn't want the truth to end his marriage, he needs to tell her the truth now. Engagements are easily called off, marriages less so.

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There's nothing inherently demeaning about giving someone a blowjob, and plenty of

FREE WILL ASTROLOGY
BY ROB BREZSNY

For the Week of July 12

ARIES (March 21–April 19): It's not your birthday, but I feel like you need to get presents. The astrological omens agree with me. In fact, they suggest you should show people this horoscope to motivate them to do the right thing and shower you with practical blessings. And why exactly do you need these rewards? Here's one reason: Now is a pivotal moment in the development of your own ability to give the unique gifts you have to give. If you receive tangible demonstrations that your contributions are appreciated, you'll be better able to rise to the next level of your generosity.

TAURUS (April 20–May 20): Other astrologers and fortune-tellers may enjoy scaring the hell out of you, but not me. My job is to keep you apprised of the ways that life aims to help you, educate you, and lead you out of your suffering. The truth is, Taurus, that if you look hard enough, there are always seemingly legitimate reasons to be afraid of pretty much everything. But that's a stupid way to live, especially since there are also always legitimate reasons to be excited about pretty much everything. The coming weeks will be a favorable time to work on retraining yourself to make the latter approach your default tendency. I have rarely seen a better phase than now to replace chronic anxiety with shrewd hope.

GEMINI (May 21–June 20): At least for the short-range future, benign neglect can be an effective game plan for you. In other words, Gemini, allow inaction to do the job that can't be accomplished through strenuous action. Stay put. Be patient and cagey and observant. Seek strength in silence and restraint. Let problems heal through the passage of time. Give yourself permission to watch and wait, to reserve judgment and withhold criticism. Why do I suggest this approach? Here's a secret: Forces that are currently working in the dark and behind the scenes will generate the best possible outcome.

CANCER (June 21–July 22): "Do not be too timid and squeamish about your actions," wrote Ralph Waldo Emerson. "All life is an experiment." I'd love to see you make that your operative strategy in the coming weeks, Cancerian. According to my analysis of the astrological omens, now is a favorable time to overthrow your habits, rebel against your certainties, and cruise through a series of freewheeling escapades that will change your mind in a hundred different ways. Do you love life enough to ask more questions than you've ever asked before?

LEO (July 23–Aug 22): Thank you for contacting the Center for Epicurean Education. If you need advice on how to help your imagination lose its inhibitions, please press 1. If you'd like guidance on how to run wild in the woods or in the streets without losing your friends or your job, press 2. If you want to learn more about spiritual sex or sensual wisdom, press 3. If you'd like assistance in initiating a rowdy yet focused search for fresh inspiration, press 4. For information about dancing lessons or flying lessons or dancing-while-flying lessons, press 5. For advice on how to stop making so much sense, press 6.

VIRGO (Aug 23–Sept 22): The cereus cactus grows in the deserts of the southwestern United States. Most of the time it's scraggly and brittle-looking. But one night of the year, in June or July, it blooms with a fragrant, trumpet-shaped flower. By dawn, the creamy white petals close and start to wither. During that brief celebration, the plant's main pollinator, the sphinx moth, has to discover the marvelous event and come to gather the cactus flower's pollen. I suspect this scenario has metaphorical resemblances to a task you could benefit from carrying out in the days ahead. Be alert for a sudden, spectacular, and rare eruption of beauty that you can feed from and propagate.

LIBRA (Sept 23–Oct 22): If I had more room here, I would offer an inspirational PowerPoint presentation designed just for you. In the beginning, I would seize your attention with an evocative image that my marketing department had determined would give you a visceral thrill. (Like maybe a Photoshopped image of you wearing a crown and holding a scepter.) In the next part, I would describe various wonderful and beautiful things about you. Then I'd tactfully describe an aspect of your life that's underdeveloped and could use some work. I'd say, "I'd love for you to be more strategic in promoting your good ideas. I'd love for you to have a well-crafted master plan that will attract the contacts and resources necessary to lift your dream to the next level."

SCORPIO (Oct 23–Nov 21): I advise you against snorting cocaine, MDMA, heroin, or bath salts. But if you do, don't lay out your lines of powder on a kitchen table or a baby's diaper-changing counter in a public restroom. Places like those are not exactly sparkly clean, and you could end up propelling contaminants close to your brain. Please observe similar care with any other activity that involves altering your consciousness or changing the way you see the world. Do it in a nurturing location that ensures healthy results. P.S. The coming weeks will be a great time to expand your mind if you do it in all-natural ways such as through conversations with interesting people, travel to places that excite your awe, and encounters with provocative teachings.

SAGITTARIUS (Nov 22–Dec 21): In late 1811 and early 1812, parts of the mighty Mississippi River flowed backward several times. Earthquakes were the cause. Now, more than two centuries later, you Sagittarians have a chance—maybe even a mandate—to accomplish a more modest rendition of what nature did way back then. Do you dare to shift the course of a great, flowing, vital force? I think you should at least consider it. In my opinion, that great, flowing, vital force could benefit from an adjustment that you have the wisdom and luck to understand and accomplish.

CAPRICORN (Dec 22–Jan 19): You're entering into the Uncanny Zone, Capricorn. During your brief journey through this alternate reality, the wind and the dew will be your teachers. Animals will provide special favors. You may experience true fantasies, like being able to sense people's thoughts and hear the sound of leaves converting sunlight into nourishment. It's possible you'll feel the moon tugging at the waters of your body and glimpse visions of the best possible future. Will any of this be of practical use? Yes! More than you can imagine. And not in ways you can imagine yet.

AQUARIUS (Jan 20–Feb 18): This is one of those rare grace periods when you can slip into a smooth groove without worrying that it will degenerate into a repetitive rut. You'll feel natural and comfortable as you attend to your duties, not blank or numb. You'll be entertained and educated by exacting details, not bored by them. I conclude, therefore, that this will be an excellent time to lay the gritty foundation for expansive and productive adventures later this year. If you've been hoping to get an advantage over your competitors and diminish the negative influences of people who don't empathize with you, now is the time.

PISCES (Feb 19–March 20): "There is a direct correlation between playfulness and intelligence, since the most intelligent animals engage in the greatest amount of playful activities." So reports the *National Geographic*. "The reason is simple: Intelligence is the capacity for learning, and to play is to learn." I suggest you make these thoughts the centerpiece of your life in the coming weeks. You're in a phase when you have an enhanced capacity to master new tricks. That's fortunate, because you're also in a phase when it's especially crucial for you to learn new tricks. The best way to ensure it all unfolds with maximum grace is to play as much as possible. ■

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Henry

DORIS CHANGING TOTTEN FORMS CHASE



Image: Doris Totten Chase, 'Circles II' (video still), 1972, Single-channel video (color, with sound). Duration: 7:43 minutes. Image courtesy of Randall J. Chase.

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Yayoi Kusama: Infinity Mirrors is organized by the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution.

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THINGS TO DO ARTS & CULTURE

All the Events *The Stranger* Suggests This Week

Find the complete calendar of things to do in Seattle at strangerthingstodo.com [Twitter](#) strangerTTD [Facebook](#) Stranger Things To Do

Hoodoo Love
July 13–30
at Center Theater



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PERFORMANCE

Hoodoo Love

DON'T MISS Sound Theatre Company has teamed up with the Hansberry Project to bring Katori Hall's *Hoodoo Love* to the Seattle stage for the first time. Working closely with the all-powerful Pulitzer Prize-winning playwright Lynn Nottage, Hall debuted this paean to Depression-era voodoo love in New York City to rave reviews. "It's about Memphis blues comes out," Hall said in an interview with the *Paris Review*. All that music finds its way into the rich, lyrical language that drives Hall's play. Directed by rising star

Malika Oyetimein. (*Sound Theatre Company* at Center Theater, Thurs-Sun, \$25, July 13–30)
RICH SMITH

We also recommend...

Fun Home: The 5th Avenue Theatre, Tues-Sun, \$36-\$111, through July 30
MAP's Night Off: feedback: 12th Avenue Arts, Tues-Wed, Sun, \$5-\$50, through July 26
Much Ado About Nothing: Various parks, Wed-Sun, free, through August 6
Not Too Late with Elicia Sanchez: Eclectic Theater, Sat July 15, 10:30 pm, \$13
Pericles: Various parks, Wed-Sun, free, through August 6
Seattle Outdoor Theater Festival 2017: Volunteer Park, July 15-16, free

Shock Opera: The (Un)authorized Alice Cooper Story: Columbia City Theater, Fri July 14, 7 pm, \$20-\$30
Where No Man Has Gone Before: An Improvised Parody of the Original Star Trek Series: Theatre Off Jackson, Thurs-Sat, \$20/\$25, through July 22

Complete listings at strangerthingstodo.com

FOOD & DRINK

GOLD & JUICY

DON'T MISS Kristi Brown, of generally awesome food company/caterer/movement That Brown Girl Cooks!, is doing a fish-fry pop-up, and it looks good. So good, in fact, that this inveterate Francophile is choosing to highlight

Brown's pop-up over Bastille Day (which is mercifully not on the same day). You should go enjoy your French delights on Friday, but if you don't save some money and stomach space for this fish fry on Saturday, you'll be doing yourself a grave disservice. There's a bottomless mimosa brunch buffet from 10 a.m. to 2 p.m. for the insanely reasonable price of \$35, followed by dinner service 5 to 9 p.m., with a \$30 chicken-only option, a \$35 catfish-only option, or a \$40 combo option. Clearly you want the combo, so you can enjoy all the delicious deep-fried things. The event takes place at El Centro de la Raza's Centilia Cultural Center on Beacon Hill, and there will be drinks for purchase, as well as a buffet of all the traditional sides. Is it Saturday yet? (*Centilia Cultural Center, Sat July 15, 10 am-2 pm and 5-9 pm, \$30-\$40*) **TOBIAS COUGHLIN-BOGUE**

We also recommend...

7th Annual Garden Party Extravaganza!: Serafina, Sun July 16, 1-10 pm, \$6-\$95
15th Annual Bastille Day: Cafe Campagne, Fri July 14, 4:30-10 pm, free
Bastille Café & Bar Rooftop Dinner Series: Bastille Cafe Bar, Mon-Tues, 5:45 pm, \$165, through Sept 19
Bastille Day at Bastille: Bastille Cafe Bar, Fri July 14, 3 pm, free entry
Bastille Day at Bottlehouse: Bottlehouse, Fri July 14, 5-8 pm, \$16
Bastille Day at Le Pichet: Le Pichet, Fri July 14, 6 pm, free
Bastille Day at RN74: RN74, Fri July 14, 3-10 pm, \$45-\$150
Cocktail Class Series I Classics & Mixology Basics: E. Smith Mercantile, Thurs July 13, 7-9 pm, \$75
Outstanding in the Field: Various locations, July 12-13, \$225-\$235
Pat Tanumihardja Food Sampling & Book Signing: Kinokuniya Bookstore, Fri July 14, 7 pm, free
Pozole Making Cooking Class: El Centro de la Raza, Sat July 15, 10 am-1 pm, \$50

Complete listings at strangerthingstodo.com

FILM

SCORE: A Film Music Documentary

DON'T MISS In literature, the inner world of a character can be described without the character speaking. The author enters his or her character's soul and tells us what is inside: He/she is sad about a death that happened long ago, he/she has a secret and forbidden love for someone, he/she wants to die, and so on. In film, the only way we can enter a character without words being spoken by the character is with music. A melody that is bright or brooding or cacophonous becomes the soul of the man or woman whose image is on the screen. The highly entertaining *SCORE: A Film Music Documentary* is about the musicians who translate the

Continued ►

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YMCA KIDS AREA

This kids area ROCKS! We have loads of fun rides and activities for kids from toddlers to tweens. Tickets and day/weekend passes available. Also find the free kids activity area.

ENTERTAINMENT

The California Stage is ground zero for a variety of live music all weekend. Also look for more entertainment in the beer garden, GreenLife and buskers throughout the event.

FOOD AND DRINK

Your favorite Junction restaurants have over 20 Sidewalk Cafes and offer the best seat in the house! Festival food vendors are back with all your street fair favorites.

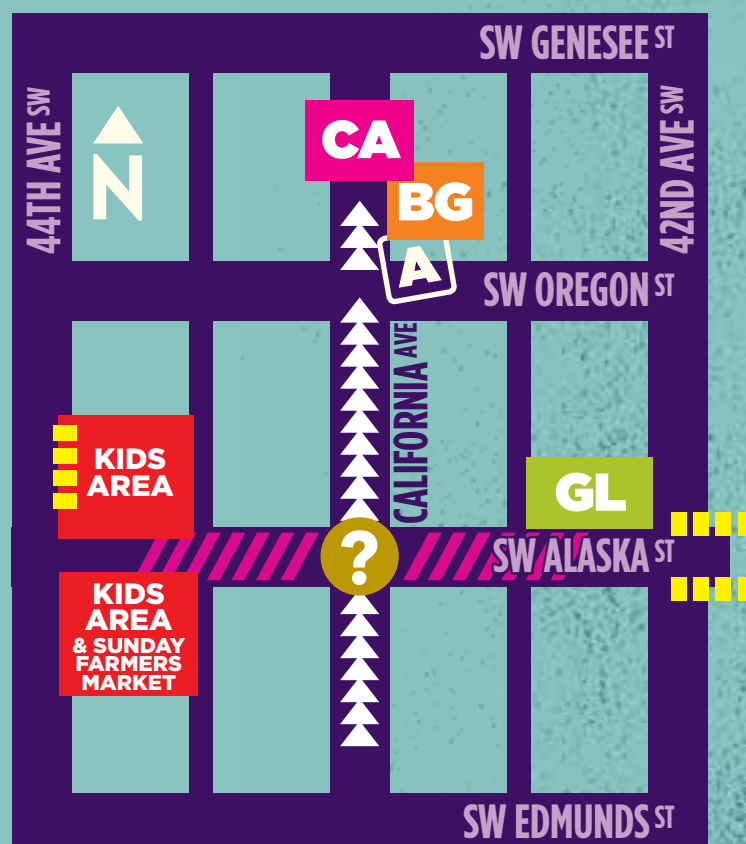
FARMERS MARKET

Sunday, July 16th (10am - 2pm). The Market offers a selection of seasonal farm products, all direct from local farms and food artisans.

COMMUNITY TENT

Meet your neighborhood people in the community tent. Local groups, non-profits, and organizations are gathered under one cozy tent and ready share! Find them in the Info Booth.

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souls of characters in big Hollywood films into sound. These people are not fucking around. They know you want what they are doing. They want you to feel it when Sean Penn opens a window in a London hotel, or when Denzel Washington holds up a football before a big game, or when King Kong is knocking a plane out of the sky. (*Grand Illusion*, July 19–20, 8 pm, \$9)
CHARLES MUDEDE

We also recommend...

Anna Karenina: Northwest Film Forum, Sat July 15, 7:30 pm, \$16

Alien: Covenant: Meridian 16

Baby Driver: Various locations

The Beguiled: SIFF Cinema Egyptian

The Big Lebowski / Fast Times at Ridge-mont High: SIFF Cinema Uptown, Thurs July 13, 7 pm, \$14

The Big Sick: Various locations

Brokeback Mountain: Scarecrow Video, Mon July 17, 7 pm, free

Campout Cinema: The Hunger (21+): Museum of Pop Culture, Sat July 15, 8 pm, \$14

Celebrating Cary Grant: Seattle Art Museum, Thurs July 13, 7:30, \$9/\$49, through Aug 17

The Future of Film Is Feminist Festival:

Neptune Theatre, Thurs July 13, 8 pm, free

The Little Hours: SIFF Cinema Uptown, \$14

Night School: Grand Illusion, July 12–13, \$9

Sacred: Northwest Film Forum, July 12–13, \$12

Spider-Man: Homecoming: Various locations

The Secret Life of Your Clothes: El Centro de la Raza, Thurs July 13, 7 pm, free

War for the Planet of the Apes: Various locations

Wonder Woman: Various locations

Complete listings at strangerthingstodo.com

QUEER

Mermaid Tales: Drag Queen Story Time with Sparkle Leigh

DON'T MISS You just can't keep a good merm down! Sparkle Leigh is back and sparklier than ever with a magical drag-queen story time for kids at the University Branch of the Seattle Public Library. Always uplifting, Sparkle will enchant and delight and possibly transform into sea foam. If you don't have a child of your own, that's okay: Just dress up your terrier in an outfit from a discarded Cabbage Patch doll and act indignant if anyone questions your very hairy son. JK! Do not actually do that. Do ask one of your friends with kids if you can take them off their hands for a few hours. (*Seattle Public Library, University Branch, Sun July 16, 2 pm, free*) **MATT BAUME**

We also recommend...

Family Meal with the Kipples: Krem-

werk, Mon July 17, 8–11:30 pm, \$8, 21+

Fresh: A Drag Show for New Talent: 18th & Union, July 14–15, 9:30 pm, \$10–\$22

The King According To A Queen: Unicorn, Sun July 16, 7–10 pm, \$10, 21+

LGBTQ Advocacy Training: Saint Mark's Episcopal Cathedral, Sat July 15, 10 am–3 pm, free

Third Annual Gay Day at Wild Waves: Wild Waves Theme Park, Sun July 16, 11 am–7 pm, \$17/\$28

Complete listings at strangerthingstodo.com

READINGS & TALKS

Mandy Len Catron: *How to Fall in Love with Anyone*

DON'T MISS Have you ever been on a date where the person coyly asked you 36 invasive questions under the guise of quickly building intimacy and trust with you, and this despite the fact that you both know you met each other while scrolling absently through a series of photos on an internet application while spending a hungover morning on your respective bathroom floors? Chances are that person read Mandy Len Catron's viral Modern Love article in the *New York Times*, "To Fall in Love with Anyone, Do This." Now she's out with a new memoir called *How to Fall in Love with Anyone*, which is all about the ways romantic narratives on film (aka rom-coms) limit our ability to create and sustain relationships. Falling in love, after all, is the easy part. (*University Book Store, Thurs July 13, 7 pm, free*) **RICH SMITH**

We also recommend...

David Grann: Elliott Bay Book Company, Tues July 18, 7 pm, free

Erin Jorgensen: Undertones: Northwest Film Forum, Sat July 15, 5 pm

Fiona Davis: The Dollhouse: Elliott Bay Book Company, Thurs July 13, 7 pm, free

Kaitlin Solimine and Warren Read: Elliott Bay Book Company, Sat July 15, 7 pm, free

Pundamonium: Pun Slam Competition: Peddler Brewing Company, Wed July 12, 7:30 pm, \$6

Complete listings at strangerthingstodo.com

ART

BLOW UP

DON'T MISS One of the best things about summer is seeing all the inflatable flamingos and human-size hot dogs cruising down at the lake. This summer, independent press Mount Analogue and art gallery the Factory are joining forces to bring the floatie vibe indoors with *BLOW UP*, an exhibition of inflatables as art. It's a medium that's been explored by artists from Jeff Koons to Niki de Saint Phalle, but it can never be explored enough if you ask me. Participating artists include Amanda James Parker, Peter Dodds, Seattle Design Nerds, and Guy Merrill. And word on the street is there will be a tunnel landscape, a soundscape, and a bunch of handmade balloons. (*The Factory, Thurs July 13, 6 pm, free*) **EMILY POTHAST**

We also recommend...

ART EVENTS

Art, Music, and Drinks with Sanctuary Art Center: Barca, Thurs July 13, 9 pm, free

Capitol Hill Art Walk: Capitol Hill, Thurs July 13, 5–8 pm, free

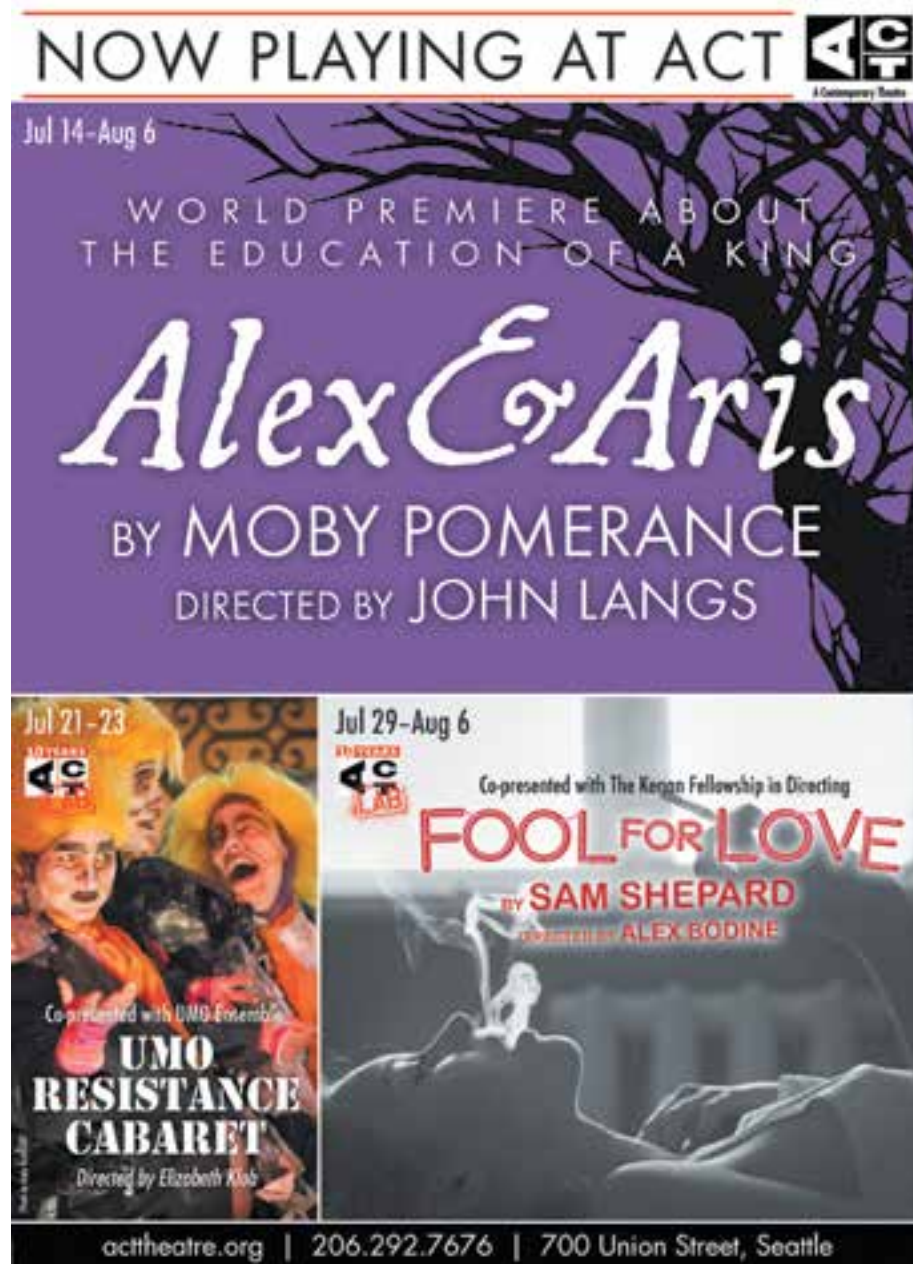
MUSEUMS


African Renaissances: Seattle Art Museum, Wed–Mon, \$20, through March 4

Amie Siegel: Interiors: Frye Art Museum, Tues–Sun, free, through Sept 3

Bowie by Mick Rock: Museum of Pop Culture, \$28, ongoing

Continued ►





ZHI LIN

Zhi Lin: In Search of the Lost History of Chinese Migrants and the Transcontinental Railroads
On view through February 18, 2018

Exhibition Celebration, Saturday, July 29, 2017, 7-10 pm

Zhi Lin, Chinese Reconciliation Park (detail), 2017
Chinese ink on paper, 8 1/4 x 12 inches. Courtesy of the artist and Kaplan Del Rio Gallery, Seattle.

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THINGS TO DO **ARTS & CULTURE**

SCORE: A Film Music Documentary
July 19–20 at Grand Illusion



Cut Up/Cut Out: Bellevue Arts Museum, Wed-Sun, \$12, through Oct 22

Daniel Minter: Carvings: Northwest African American Museum, Wed-Sun, \$7, through Oct 1

Denzil Hurley: Disclosures: Seattle Art Museum, Wed-Mon, \$20, through Nov 5

Doris Totten Chase: Changing Forms: Henry Art Gallery, Wed-Sun, \$10, through Oct 1

Electric Coffin: Future Machine: Bellevue Arts Museum, Wed-Sun, \$12, through Sept 10

If You Don't They Will: no. NOT EVER.: Henry Art Gallery, Wed-Sun, \$10, through Oct 1

Inye Wokoma: An Elegant Utility: Northwest African American Museum, Wed-Sun, \$7, through July 27

Jacob Lawrence: Eight Studies for the Book of Genesis: Henry Art Gallery, Wed-Sun, \$10, through Oct 1

Kraft Duntz featuring Dawn Cerny: Fun. No Fun.: Henry Art Gallery, Wed-Sun, \$10, through Sept 10

Teardrops That Wound: The Absurdity of War: Wing Luke Museum, Tues-Sun, \$17, through May 20

Terracotta Warriors of the First Emperor: Pacific Science Center, \$35, through Oct 1

We Are the Ocean: An Indigenous Response to Climate Change: Wing Luke Museum, Tues-Sun, \$17, through Nov 12

Yayoi Kusama: Infinity Mirrors: Seattle Art Museum, Wed-Mon, \$35, through Sept 10

Year of Remembrance: Glimpses of a Forever Foreigner: Wing Luke Museum, Tues-Sun, \$17, through Feb 11

Zhi Lin: In Search of the Lost History of Chinese Migrants and the Transcontinental Railroads: Tacoma Art Museum, Tues-Sun, \$15, through Feb 18

GALLERIES

Alden Mason: The 1970s - A Time of Change: Greg Kucera Gallery, Tues-Sat, free, through July 15

And Not Or: Hedreen Gallery, Wed-Fri, free, through Aug 12

Brian Lane: Dreamscapes: Gallery 110, Thurs-Sat, free, through July 29

Closed Quarters: Vachon Gallery, opening reception Wed July 12, 5-8 pm, Mon-Fri, free, through Sept 29

Counterp(art): Push/Pull, free, through July 18

¡Cuidado! - The Help: Greg Kucera Gallery, Tues-Sat, free, through July 15

Damien Davis: White Room: METHOD, second reception Thurs Aug 3, 5-9 pm, Fri-Sat, free, through Aug 5

Ellen Xu: make boring: Interstitial, Sat, free, through Aug 5

For the '99 & the 2000s: A Reflection of C.R.E.A.M.: Martyr Sauce, Mon-Sat, free, through Aug 1

Gretchen Bennett: Bridge Productions, Thurs-Sat, free, through July 29

Jennifer Zwick: The Idea & The Thing Itself: 4Culture Gallery, Mon-Fri, free, through August 7

Josh Faught: Sanctuary: St. Mark's Cathedral, free, through July 31, 2018

Mwangi Hutter: Falling in Love, Again.: Mariane Ibrahim Gallery, Wed-Sat, free, through July 21

Neon Saltwater: Unvirtual: Glassbox Gallery, Wed-Sat, free, through Aug 19

Quota.: SOIL, Thurs-Sun, free, through July 30

SAM Gallery: Ryan Molenkamp: Washington State Convention & Trade Center, free, through Aug 15

Untold Passage: Jacob Lawrence Gallery, Tues-Sat, free, through Aug 18

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THINGS TO DO MUSIC

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WEDNESDAY 7/12

Living Legends: BFAP, LUCKYIAM, PSC, Mystik Journeymen, the Grouch, Eligh, Scarub, Aesop, Bicaso & Arata

(Showbox, all ages) Near the end of the 1990s, when Mystik Journeymen and the Grouch (Oaklanders all) linked up with LA's 3 Melancholy Gypsies, they formed one of California's most prolific indie-hop pantheons, Living Legends. I got hip via the Industry Records comp *Beats & Lyrics*, and the Legends' "Nowyouno" was my runaway repeat rewind. In 1997, hearing that and the Journeymen's "Black Sands" (as well

as Company Flow's *Funcrusher Plus*, DJ Premier's *New York Reality Check 101*, and Rawkus's *Soundbombing* comp) cemented the wall between the "mainstream" and the "underground" for a generation of heads. (Even then, I still managed to love the Bad Boy era—can't we all just get along?) **LARRY MIZELL JR.**

THURSDAY 7/13

Blondie, Garbage, John Doe & Exene Cervenka

(Chateau Ste. Michelle, all ages) Seeing your creative heroes outside of their prime phase will never measure up to the electrified fantasy in your mind. Once you accept

that standard truth, you can continue enjoying Blondie, Garbage, and X's Exene Cervenka and John Doe as icons in their own right, regardless of when you get to witness their talent. Shirley Manson's excellent mall-goth vibe is forever burned into my teenage brain, but I'm most excited to witness Blondie's Debbie Harry invigorate some of her old lines—no one can hit the angular high notes on "Heart of Glass" like she can. The last time they were in town for their 40th anniversary tour, Exene and John executed a steadily powered live set full of classics and deep cuts like the punk vets they are. As long as Exene doesn't start making statements about government conspiracies and mass-shooting

hoaxes, this should prove to be a great night. **KIM SELLING**

Eagles of Death Metal, Melvins, Spotlights

(Showbox, all ages) No, Eagles of Death Metal do not actually play death metal, although Jesse Hughes and Josh Homme—both members of Queens of the Stone Age—have a definitive crunchy hard-rock and (old-school) heavy-metal sound that's dosed with blues, garage, stoner, and psychedelic desert rock. Homme doesn't actually perform with EODM in a live setting, but he's involved in the band's songwriting

Continued ►

THINGS TO DO **MUSIC**

and album production, and all four of the Eagles of Death Metal LPs deserve your attention; the last, 2015's dusty and catchy *Zipper Down*, includes a lightly grinding, guitar-fuzzed cover of Duran Duran's "Save a Prayer." Also noteworthy on the bill: doom-punk-sludge experimenters Melvins, active since 1983 and ring-led by wild-haired frontman Buzz Osborne, whose 25 albums include just-released double LP *A Walk with Love & Death*. **LEILANI POLK**

UB40, Matisyahu, Raging Fyah

(Marymoor Park, all ages) England's UB40 became a viable franchise by redoing reggae songs, and sometimes non-reggae songs, into catchy, synth-pushed sing-along-easy stuff labeled *Labour of Love*, volumes 1-4. This is actually very catchy stuff and, yes, moms like it—my mom, anyway. It's hard to remember that UB40 named themselves after a piece of paperwork to join the dole, or that original singer Ali Campbell bought gear for his mates from a payout he got after being brutally beaten. Following a bitter financial conflict in 2008 that resulted in two competing factions using the name, original member Ali Campbell wants you to know that only this UB40—with fellow OG players Astro and Mickey Virtue—can give you the genuine, feel-good UB40 live experience. I won't harsh on them. Mom and I still love listening to them in the car. **ANDREW HAMLIN**

Silence in the Snow, Newaxeyes, Dust Mice

(Highline) Despite all that dadblasted

sunshine, California improbably has become a major incubator of goth-influenced rock and electronic music. The music made by Oakland's Silence in the Snow sounds like it was made in a meat locker the size of a hockey arena, with vocalist/guitarist Cyn M channeling Siouxsie Sioux, perhaps the most influential female singer of the last decade. (Not complaining.) Silence in the Snow's dramatic songs achieve an icy pensiveness and haunting melancholy common to modern goth rock. Seattle's Newaxeyes have an album titled *Black Fax* due out this year—fingers crossed—on a label that's issued fantastic records by legendary minimalist composers and adventurous underground rockers alike. Produced by Randall Dunn, *Black Fax* reasserts Newaxeyes' mastery of tranquil and tormented modes. Everybody and their eccentric uncle are blurring distinctions between rock and electronic music nowadays, but Newaxeyes' fusions contain more inventive ruptures than most—and their live shows always transport you to a better, stranger place. **DAVE SEGAL**

FRIDAY 7/14

The Avalanches, Double Sunrise Club

(Showbox, all ages) Fans of sampledelia and turntablism have a difficult decision to make tonight, as two of the genre's most influential practitioners roll into town (DJ Shadow at the Neptune is the other). In 2000, the Avalanches shook the popular-music world with their debut album, *Since I Left You*, a genre-shattering tapestry of beats and wide-ranging samples. But a

16-year silence ensued, until their glorious follow-up, *Wildflower*, dropped last year. While the Avalanches may have tested the patience of their fans with that hiatus, their live shows have always been legendary, as the collective of DJs re-create and remix their dense, psychedelic compositions. So if you're a fan of beats that are fun and compositions that are densely layered, treat yourself to this rare appearance by a singular group. **NICK ZURKO**

Timber! Outdoor Music Festival: Sisters of Soul, Sera Cahoone, Shovels & Rope, Maiah Manser, the True Loves, more

(Tolt-MacDonald Park, Carnation, all ages, July 13-15) Seattle music has changed for the better in the past half decade, becoming more diverse both stylistically and in terms of the voices that get championed. But the lineup at Timber!, now in its fifth year, scans as a throwback to five or six years ago, when Ballard Avenue was a destination for folk music and you could read about the dude from the Head and the Heart assaulting a sound guy on one of several regularly updated local music blogs. Veteran singer-songwriters (Sera Cahoone, Shelby Earl, Cataldo) predominate; Southern folk duo Shovels & Rope, fresh off opening for the Avett Brothers, headline; and the first night ends with a campfire sing-along of Violent Femmes songs led by KEXP DJ Troy Nelson. **ANDREW GOSPE**

Tomten, Chris Cheveyo, Moon Palace

(Sunset) Chris Cheveyo and his psychedelic-folk band Rose Windows released two

great albums via Sub Pop, but split abruptly before the second one came out in 2015. Many fans and critics thought they were poised for stardom, but for whatever reason, Rose Windows couldn't sustain. Thankfully, guitarist/vocalist Cheveyo has rebounded with another band—formerly called dræmhouse, now eponymous and featuring keyboardist Lauren Rodriguez, bassist Ray McCoy, and ex-Midday Veil drummer Garrett Moore—that realizes his nuanced, hook-intensive rock with an amiable, hazy proficiency. Shedding Rose Windows' bombast and turmoil for an easygoing sweetness that hints at George Harrison's solo output and Marc Bolan's dreamier songs, Cheveyo blooms auspiciously in a whole new way on his debut album, *dreamhouse*. **DAVE SEGAL**

SATURDAY 7/15

Pharmakon, Cruel Diagonals, Blessed Blood

(Kremwerk) The artwork for *Contact*, noise artist Margaret Chardiet's latest as Pharmakon, is striking—a close-up of Chardiet's face being overwhelmed by a mass of greasy hands. Like Pharmakon's music, the image's effect is visceral and immediate. *Contact* takes its inspiration in part from trance states, but it's nothing like the common perception of meditative music: curdled squalls of noise, lugubrious metallic drones, and Chardiet's partially sung, mostly screamed vocals abound. (The first line of the artist statement—"Man is a rabid dog, straining at its leash of mortality with bared teeth"—gives a good sense

HIGHLINE

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WEDNESDAY 13
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GABRIEL AND THE APOCALYPSE
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THINGS TO DO MUSIC

of the prevailing mood.) Pharmakon's live performances, which are known for breaking down the space between performer and audience, are all confrontation and physicality. **ANDREW GOSPE**

Algiers, Newaxeyes

(Crocodile, all ages) It's tough to quantify just how original and vital Algiers are in the current pop-music zeitgeist. One could think of the band as a kind of firmware update bringing soul music into the internet age, but that would be overly simplistic. On their self-titled debut, the band mixed the Stax Records vocal style with a sound palette owing to Los Angeles punk and the Chicago industrial tradition. On their new follow-up, *The Underside of Power*, the band sounds energized. Their choruses beg for relistening, and the lyrics in songs like "Cleveland" are remarkably poignant. **JOSEPH SCHAFER**

The Revolution

(Showbox) More than a year after his too-early exit from this mortal coil, Prince continues to be mourned by millions of fans. Partially salving those wounds are the Revolution, the funk/rock/soul legend's backing band during his peak era: the late 1970s to the mid '80s. They helped to manifest the towers of song that constitute 1999, *Purple Rain*, *Around the World in a Day*, and *Parade*. Now magnanimously reunited, the Revolution consist of Wendy Melvoin, Lisa Coleman, Dr. Fink, Brown Mark, and Bobby Z. You can be sure they'll proficiently run through an arsenal of

deathless hits and deep cuts that will thrill grieving Prince loyalists, all of whom are bound to get delirious. **DAVE SEGAL**

Cowboy Junkies

(Neptune, all ages) Cowboy Junkies are about 30 years into their career and, even though they're playing sizable halls like the Neptune, they still don't get the respect they deserve. Ryan Adams and his ilk became the face of folk's second coming, but this Toronto quartet arguably kicked off the genre's resurgence with their landmark 1988 LP, *The Trinity Session*. Submitted as evidence: a whole lot of recent folk and country poets, including Adams, guested on the 2007 re-recording of that album. Singer Margo Timmins still sounds like she's vocalizing from some parallel reality separated from ours by a muslin-thick membrane on the group's most recent album, 2012's *The Wilderness*. **JOSEPH SCHAFER**

SUNDAY 7/16

Unsane, Fashion Week, Glose, Cages

(Highline) From their beginnings about 30 years ago, Unsane challenged the boundaries of what was expected of the then contemporary underground; they were louder and WAY looser than everyone else. Their first drummer, the late Charlie Ondras, kept a teetering and swaying rhythm, yet somehow always stayed on time under the band's heaving, nonstop dirges. And with that as their template, Unsane have continued ever since. I've seen 'em a few times, but was really lucky to have seen

'em twice in two night in the early 1990s. Anyway, also up tonight will be early-'90s-sounding progressive heaviness from opening groups Fashion Week, Glose, and Cages. Sheesh, I kinda feel bad for all y'all who'll be tryna get to work Monday morning after this crushfest! **MIKE NIPPER**

MONDAY 7/17

J. Cole

(KeyArena, all ages) A top-notch hip-hop talent deserving of all the hype and arena-size venues he plays, J. Cole maintains a clever, thoughtful, expressive lyrical style without losing his muscular, street-savvy swagger. He can also get tender and sweet, and he has been known to experiment with unexpected samples and sound qualities along with the expected beat-bumping and groove-hawking. He flows with an effortless mix of fluid rhyme-slinging and singing, and he has nice pipes, too, his husky tuneful timbre showcased in the jazzy horn-imbued "For Whom the Bell Tolls," the lead-off track on his latest LP, *4 Your Eyez Only*. The loosely conceptual album relates the tragic experiences of a man who goes from selling drugs to falling in love, with the final track revealing that he's died and created the entirety of it for his daughter to listen to after he's gone. Cole says his goal was "to humanize the people that have been villainized in the media." **LEILANI POLK**

The Drums, Stef Chura

(Neumos, all ages) Jonny Pierce is the Drums—though as he's let on in recent interviews, it already had been the case, for

the most part, for years. (Cofounder and final remaining bandmate Jacob Graham left the group before the recording of the Drums' most recent album, *Abysmal Thoughts*.) But something about the lack of obligation to bandmates, even as a formality, has liberated Pierce as a songwriter. *Abysmal Thoughts* contains some of his best material to date: 12 sun-bleached, guitar-and-analog-synth pop numbers that hark back to the band's masterful 2010–11 run of *The Drums* and *Portamento*; the innocent, so-happy-it's-painful sound, coupled with hurt, hopeless, and even tragic lyrics form the shadow we've found we're so drawn to in bright light. **TODD HAMM**

TUESDAY 7/18

Piano Starts Here:

Antonio Carlos Jobim & Lalo Schiffrin

(Royal Room, all ages) We still don't know who will plunk the keys on this evening, but they've got tank-sized dress shoes to fill up with tribute, improv, maybe both. Brazil's Antônio Carlos Jobim (1927–1994) sat laconically with his hat and glasses at his keyboard, saying to himself, hey, I love standards, but I bet I can put fancier chords into the whole business and folks will still love me. So he did, and they did, and he begat new standards. Argentina's Lalo Schiffrin, still alive at 85, remains best known for his clipped, big-build theme to *Mission: Impossible*, documentary proof that folks can rock out in 5/4. He poured symphonic ambition into movie soundtracks. If you don't know him, you definitely know his cinematic sounds. **ANDREW HAMLIN**



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Live B3 organ jazz funk
9:30pm, \$5

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Live soul and funk 9:30pm, \$5

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9:30pm \$5, Ladies in Free

FUNKY 2 DEATH FRIDAYS

Live funk and soul revue w/
DJ ROC PHIZZLE at 9pm \$10

LIVE SATURDAYS \$10

CUBAN ALL STARS 7pm
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SAT & SUN BRUNCH 11AM

LIVE JAZZ 12-2, 21+ @ 10PM

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WED/JULY 12 • 7:30PM
indigenous

THU/JULY 13 & FRI/JULY 14 • 8PM
ruthie foster w/ grant dermody

SAT/JULY 15 • 8PM
joseph arthur w/ ray goren

SUN/JULY 16 • 7:30PM
dada

TUE/JULY 18 • 7:30PM
sidestepper

FRI/JULY 21 • 8PM
the cold hard cash show

SAT/JULY 22 • 8PM
landau eugene murphy jr

SUN/JULY 23 • 7:30PM
carolyn wonderland

next • 7/25 kate lynne logan & peter bradley adams • 7/26 joey molland's badfinger • 7/27 paul thorn • 7/28 10,000 maniacs w/ cindy lee berryhill • 7/29 the dusty 45s w/ christy mcwillson band • 7/30 dirty bourbon river show • 8/4 THE WEIGHT BAND • 8/5 heart by heart • 8/6 tayla lynn & aaron crawford

MUSICQUARIUM LOUNGE - NO COVER
• 7/12 pike street stompers! • 7/13 bumper jacksons • 7/14 happy hour: danny godinez / kareem kandi • 7/15 ron weinstein trio • 7/16 brian nova jazz jam • 7/17 closed • 7/18 tba

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CEREMONY
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MONSTER PLANET //Free
Freaky found footage festivities
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THINGS TO DO MUSIC

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WED 7/12

LIVE MUSIC

★ **BARBOZA** Close Encounter, Buhu, Peyote Ugly, 8 pm, \$8/\$10
CAPITOL CIDER Capitol Cider Unplugged, 8 pm, free
CHOP SUEY Service Animal, Rory O.K., Cozy Slippers, 7 pm, \$8/\$10
EGAN'S BALLAD JAM HOUSE Vocal Showcase and Jam, 7 pm, \$10
★ **FROLIK** Rooftop Concert Series: Nyoka, 7 pm, free
THE FUNHOUSE Meeting House with The Beeves, 8 pm, \$6/\$8
HIGH DIVE The Ousters, Forest Ray, Rosechild, Copalis, 8 pm, \$6/\$8
HIGHLINE Voycheck Noise Rock Circus, 8 pm, \$10/\$12
HIGHWAY 99 Wasted Words, 8 pm, \$7
THE KRAKEN BAR & LOUNGE Porn Bloopers, Playboy Manbaby, Happy Times Sad Times, Heck Yes, 9 pm-1 am, \$7
LO-FI Niq Venus, Chez Tha Challenger, Clutch Reflex, Langston Doobs, 8 pm, \$5
NECTAR Katchafire, Jordan T, Iya Terra, 8 pm, \$18-\$25
THE ROYAL ROOM Funk Church, 10 pm, free
STONE WAY CAFE Heather Edgely, Sarah St. Albin, 6-8 pm, free
SUBSTATION Girls Named Tomorrow, Pulsar, Drench Fries, 8 pm, \$8
SUNSET TAVERN Fall City, Palatine Trio, Kosin, 9 pm, \$8
TIMBRE ROOM Aesthetic Mess: Charlatan & Lord Phatrick, 9 pm-1 am, free
● **TRIPLE DOOR** Indigenous, 7:30 pm, \$16/\$20

JAZZ

● **MOLLUSK** Jeff Ferguson's Triangular Jazztet, 7-10 pm, free
TIM'S TAVERN Jazz Night with Stuart McDonald, 8 pm, free
★ **VERMILLION** Tables & Chairs Presents, 8 pm, \$5-\$15 Suggested Donation

DJ

BASTILLE CAFE BAR Le Verlan with DJ Paces Lift, 8-11 pm, free
CONTOUR Depth, 9 pm, free
FOUNDATION SUBstance Wednesdays, 10 pm, \$0-10
NEIGHBOURS Level Up 18+: DJ ALO, 9 pm, Free/\$10
Q NIGHTCLUB Forms: Promnite, 9 pm-2 am, \$11

CLASSICAL

★ ● **BENAROYA HALL** Seattle Chamber Music Society Summer Concert, 8 pm, \$30+
★ ● **THE ROYAL ROOM** Jesse Myers: Living in America, 7:30 pm, free
★ ● **VOLUNTEER PARK** Music Under the Stars, 7:15 pm, free

OPEN MIC

BLUE MOON TAVERN Open Mic, 8 pm, free
● **FIX COFFEEHOUSE** Open Mic, 7 pm, free
● **GRUMPY D'S** Open Mic, 6:30-9 pm, free
HOPVINE PUB Open Mic,

8 pm, free
SKYLARK CAFE & CLUB Open Mic, 7:30 pm, free

THURS 7/13

LIVE MUSIC

BARBOZA Aaron Cohen with Guests, 8 pm, \$8/\$10
BLUE MOON TAVERN High Cloud Cover and Nor'Wester, 9 pm, \$7
CHOP SUEY Nick Foster Band, Robert Jon & the Wreck, Van Eps, 8 pm, \$10
CITY HALL PLAZA Katie Kuffel, Paris Alexa and a Live Painter, 12-1:30 pm, free
★ **THE CLOUD ROOM** White Baby Grand Series with Shenandoah Davis & Friends, 5:30-7:30 pm
COLUMBIA CITY THEATER Crash the Glass, 8 pm
CONOR BYRNE Rose Courts, Basement Surfers, Terra Clark, 8:30 pm, \$8
★ ● **EASY STREET RECORDS** Shabazz Palaces In-Store Record Release, 7-9 pm, free
FREMONT ABBEY Sick Womxn: Y La Bamba, Kaeley Pruitt-Hamm, Ings, 8 pm, \$5/\$10
● **THE FUNHOUSE** Anarbor, Sundressed, Beneath The Spin Light, Moments, 7 pm, \$10/\$12
HIGH DIVE Marmalade, 8 pm, \$6
THE KRAKEN BAR & LOUNGE Acid Feast, Cartilage, Succumb, 9 pm-2 am, \$7
KREMWERK VAVLT x TITAN VOID NW Tour, 9 pm, \$10/\$13; Lord Raja, Vox Mod, Shitickykeys, 9:30 pm, \$7
● **MASONIC FAMILY CAMPGROUND** Cascadia NW Arts and Music Festival, \$35-\$300
● **THE ROYAL ROOM** Locarno, 8 pm, \$17/\$20
SEAMONSTER Aqua Soul, 9:30 pm, free for ladies/\$5
● **SHOWARE CENTER** Logic, 8 pm, \$49.50
STUDIO SEVEN Beats x Beers with Huey P and Guests, 9 pm-2 am, \$10-\$20
SUBSTATION Amateur Eyes, Fear Dog, Arbor Towers, 8 pm, \$8
SUNSET TAVERN Birdtalker with Austin Manuel, 9 pm, \$13
TIM'S TAVERN Alien Space Kitchen, 9:30 pm-12:30 am, free
TIMBRE ROOM The Delta Riggs, 7 pm, \$12
TRACTOR TAVERN Andrew Combs, Barna Howard, 9 pm, \$12
● **TRIPLE DOOR** Ruthie Foster, 8 pm, \$27-\$35
VICTORY LOUNGE Ramona, Pity Party, Listen Lady, Ease, Anxious Arms, Choke the Pope, 7:30 pm, \$5-\$10

INTERNATIONALE, 8-11 pm, free
CONTOUR Jaded, 9 pm, free
GRIM'S Special Blends, 8 pm-2 am, free
★ **HAVANA** Sophisticated Mama, 9 pm, free
Q NIGHTCLUB Studio 4/4: Treasure Fingers, 9 pm-2 am, \$11
R PLACE Thirsty Thursdays, 9 pm, free
THE BALLROOM Throwback Thursdays, 9 pm, free
TIMBRE ROOM BUTT DAY, 5-9 pm, free
TRINITY Beer Pong Thursdays, 9 pm-midnight, free

● **BLACK LODGE** Mercy Ties, Bähr Vogu, Askevaul, 9 pm, \$5-\$10
BLUE MOON TAVERN Drfters, Invictus, Retrospecter, 9 pm, \$7
● **CROCODILE** Little Hurricane, 8 pm, \$16
★ ● **CROMWELL PARK** Kick Up Your Heels & Wheels: Grace Love, Mid-Point, Michael J Good, 5 pm, free
THE FUNHOUSE Vandoliers, 8 pm, \$8/\$10
HIGH DIVE Skamission's Summer Ska Showcase: Easy Big Fella, Georgetown Orbits, Monkey, Fairhaven, Franks & Deans, 8 pm, \$10/\$13
HIGHWAY 99 Too Slim & The Taildraggers, 8 pm, \$18
THE KRAKEN BAR & LOUNGE Burn Burn Burn, SKASUCKS, Poke Da Squid, Sticky Situation, 9 pm-2 am, \$7
★ ● **MARYMOOR PARK** Khalid, 7 pm
● **MASONIC FAMILY CAMPGROUND** Cascadia NW Arts and Music Festival, \$35-\$300
THE MOON (BIG BLDG) Weep Wave, Monsterwatch, Swoon, Teton, 8 pm-midnight, \$10
NECTAR Farnell Newton & The Othership Connection Perform a Tribute to Prince, 8 pm, \$10/\$15
★ ● **NEPTUNE THEATRE** DJ Shadow, 9 pm, \$29.50/\$33.50
PARLIAMENT TAVERN The Knast, Moon Darling, Acid Flakes, 8 pm, \$5
PAT'S ACRES RACING COMPLEX Harefest 7, \$40/\$50/\$75/\$100
THE ROYAL ROOM ● Jim Kweskin and Meredith Axelrod, 8 pm, \$20; Crack Sabbath, 10:30 pm, \$12

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● **THE ROYAL ROOM** Locarno, 8 pm, \$17/\$20
SEAMONSTER Aqua Soul, 9:30 pm, free for ladies/\$5
● **SHOWARE CENTER** Logic, 8 pm, \$49.50
STUDIO SEVEN Beats x Beers with Huey P and Guests, 9 pm-2 am, \$10-\$20
SUBSTATION Amateur Eyes, Fear Dog, Arbor Towers, 8 pm, \$8
SUNSET TAVERN Birdtalker with Austin Manuel, 9 pm, \$13
TIM'S TAVERN Alien Space Kitchen, 9:30 pm-12:30 am, free
TIMBRE ROOM The Delta Riggs, 7 pm, \$12
TRACTOR TAVERN Andrew Combs, Barna Howard, 9 pm, \$12
● **TRIPLE DOOR** Ruthie Foster, 8 pm, \$27-\$35
VICTORY LOUNGE Ramona, Pity Party, Listen Lady, Ease, Anxious Arms, Choke the Pope, 7:30 pm, \$5-\$10

● **THE FUNHOUSE** Anarbor, Sundressed, Beneath The Spin Light, Moments, 7 pm, \$10/\$12
HIGH DIVE Marmalade, 8 pm, \$6
THE KRAKEN BAR & LOUNGE Acid Feast, Cartilage, Succumb, 9 pm-2 am, \$7
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VICTORY LOUNGE Ramona, Pity Party, Listen Lady, Ease, Anxious Arms, Choke the Pope, 7:30 pm, \$5-\$10

FRI 7/14

LIVE MUSIC

BARBOZA Silver Torches, 7 pm, \$10/\$12
● **BLACK LODGE** Mercy Ties, Bähr Vogu, Askevaul, 9 pm, \$5-\$10
BLUE MOON TAVERN Drfters, Invictus, Retrospecter, 9 pm, \$7
● **CROCODILE** Little Hurricane, 8 pm, \$16
★ ● **CROMWELL PARK** Kick Up Your Heels & Wheels: Grace Love, Mid-Point, Michael J Good, 5 pm, free
THE FUNHOUSE Vandoliers, 8 pm, \$8/\$10
HIGH DIVE Skamission's Summer Ska Showcase: Easy Big Fella, Georgetown Orbits, Monkey, Fairhaven, Franks & Deans, 8 pm, \$10/\$13
HIGHWAY 99 Too Slim & The Taildraggers, 8 pm, \$18
THE KRAKEN BAR & LOUNGE Burn Burn Burn, SKASUCKS, Poke Da Squid, Sticky Situation, 9 pm-2 am, \$7
★ ● **MARYMOOR PARK** Khalid, 7 pm
● **MASONIC FAMILY CAMPGROUND** Cascadia NW Arts and Music Festival, \$35-\$300
THE MOON (BIG BLDG) Weep Wave, Monsterwatch, Swoon, Teton, 8 pm-midnight, \$10
NECTAR Farnell Newton & The Othership Connection Perform a Tribute to Prince, 8 pm, \$10/\$15
★ ● **NEPTUNE THEATRE** DJ Shadow, 9 pm, \$29.50/\$33.50
PARLIAMENT TAVERN The Knast, Moon Darling, Acid Flakes, 8 pm, \$5
PAT'S ACRES RACING COMPLEX Harefest 7, \$40/\$50/\$75/\$100
THE ROYAL ROOM ● Jim Kweskin and Meredith Axelrod, 8 pm, \$20; Crack Sabbath, 10:30 pm, \$12

● **THE FUNHOUSE** Anarbor, Sundressed, Beneath The Spin Light, Moments, 7 pm, \$10/\$12
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VICTORY LOUNGE Ramona, Pity Party, Listen Lady, Ease, Anxious Arms, Choke the Pope, 7:30 pm, \$5-\$10

● **THE FUN**

SAT 7/15

LIVE MUSIC

BAKE'S PLACE Doctorfunk, 9:45 pm, \$20

BARBOZA Rozwell Kid, Vundabar, Great Grandpa, 7 pm, \$12/\$14

BLUE MOON TAVERN Mud On My Bra, Bye Bye Latona, Tonight At Noon, 9 pm, \$7

● **CHAPEL PERFORMANCE SPACE** FHTAGN vs. Driftwood Orchestra, 8 pm, \$5-\$15

★ **CHATEAU STE.** **MICHELLE** Lyle Lovett and His Large Band, 7 pm, \$47.50-\$77.50

COLUMBIA CITY THEATER Claudia Villela & Vitor Gonçalves, 8 pm, \$35/\$45

CONOR BYRNE Madi Seasons and The Hilltalks, 6-8 pm

DARRELL'S TAVERN Guns of Nevada, The Shivering Denizens, Darci Carlson Band, 9 pm, \$8

THE FUNHOUSE Dr. Boogie, The F-Holes, Tough Times, Thee Perfect Gentlemen, 9 pm-2 am, \$7/\$10

● **GORGE AMPHITHEATRE** Train, Natasha Bedingfield, Michael Franti & Spearhead, O.A.R., 7 pm, \$58-\$2869

★ **HIGH DIVE** Grace Love, Zealyn, Amadala, 8 pm, \$10/\$12

HIGHWAY 99 Ben Smith & Friends: 10 Miles Wide, Ryan Waters, Andy Stoell, Jeff Rouse, Kathy Moore, Shawn Smith, Amanda Hardy, 8 pm, \$15

THE KRAKEN BAR & LOUNGE Wounded Giant, Dangg, The Devils of Loudun, 9 pm, \$7

LUCKY LIQUOR Xoth, Krystos, Weaponlord, 9:30 pm-12:30 am, \$7

● **MASONIC FAMILY CAMPGROUND** Cascadia NW Arts and Music Festival, \$35-\$300

PARLIAMENT TAVERN Waking Things, Pilot to Bombardier, The Finger Guns, 9 pm, \$5

PAT'S ACRES RACING COMPLEX Harefest 7, \$40/\$50/\$75/\$100

RENDEZVOUS FRO, 9:30 pm, \$20

● **SALMON BAY EAGLES** RESIST! A Benefit Concert for the ACLU, 7 pm, \$20 suggested donation

SEAMONSTER 700 Saturdays, 10 pm, \$10

SISTERS AND BROTHERS Backyard Bunkhouse BBQ Brawl & Rock 'n' Wrestling Rager, 3-9:30 pm, \$20-\$100

SKYLARK CAFE & CLUB Ghosts of the Pacific, Soulsuckers, Death Coach, 9 pm-midnight, \$7

SLIM'S LAST CHANCE An Evening with the Groove Surfers, 9 pm, \$7

SUNSET TAVERN Head Band, Barton Carroll, Brain Drain, Gabriel Mintz, 9 pm, \$10

TRACTOR TAVERN Minivan Morrison with Yada Yada Blues Band, 9 pm, \$10

● **TRIPLE DOOR** Joseph Arthur with Ray Goren, 8 pm, \$25-\$35

★ ● **VERA PROJECT** Vera's Super Sweet 16, noon, \$5-\$20

● **WATERFRONT PARK** 6th Annual Beat Masters Beat Battle, 6-10 pm

★ ● **WEST SEATTLE JUNCTION** West Seattle Summer Fest, free

JAZZ

★ ● **JAZZ ALLEY** Burt Bacharach, 7:30 pm, \$130

THE ROYAL ROOM Cascadia Big Band, 5 pm, free

SEAMONSTER Jazz Brunch, Sat, noon, free; Cuba Libre, 7 pm, \$10

VITO'S RESTAURANT & LOUNGE The Tarantellas,

6-9 pm, free

DJ

● **AMANDINE BAKESHOP** Saturday Lounge, 2-4 pm, free

ASTON MANOR NRG Saturdays, 10 pm-2 am, free

BALLARD LOFT DJ Saturdays, 10 pm, free

BALTIC ROOM Crave Saturdays, 10 pm

BARBOZA Hey Now! All Your Guilty Pleasures & One-Hit Wonders, 10:30 pm, free

CHOP SUEY Dance Yourself Clean, 9 pm, Free/\$5

EL CORAZON Midsummer Night Vibes: Trilliam B2B Winslo, 9 pm-2 am, \$10/\$15

FOUNDATION Elevate Saturdays, \$15-\$30

HARD ROCK CAFE Saturday Sessions on the Rooftop, 11 am-2 pm, free

HAVANA Havana Social, 9 pm, \$15

LO-FI SNAP! 90s Dance Party, 9 pm, \$10

★ **NECTAR** Nightmares on Wax with DJ Kid Hops, 8 pm, \$20

NEIGHBOURS Powermix, 8 pm-4 am, \$5

PONY Meat, 9 pm, free

Q NIGHTCLUB Haute Sauce, 10 pm-2 am, \$12

RE-BAR Ceremony, 10 pm-2 am, \$5

STAGE SEATTLE Vice Saturdays, 10 pm-2 am, Free/\$15

THE BALLROOM Sinful Saturdays, 9 pm, free

TIMBRE ROOM Take the Wheel with Raica: Official Pharmakon Afterparty, 10 pm-2 am, \$7/\$10

TRINITY Reload Saturdays, 9 pm, free

VERMILLION Pad Pushers, 9 pm, free

CLASSICAL

● **ICICLE CREEK CENTER FOR THE ARTS** Icicle Creek Chamber Music Festival, 7 pm, \$12-\$24

● **MCCAW HALL** Seattle Opera Summer Fest, noon, free

SUN 7/16

LIVE MUSIC

● **ANCHOR PUB** Bob Strickland Jazz Couriers, 5-8 pm, free

BARBOZA Fell From A Star, 8 pm, \$8/\$10

● **CAFE RACER** Racer Sessions, 7:30-11 pm, free

CENTRAL SALOON 3bruh, Dead Sonics, Crown Villains, Burly Boyz, 8 pm, \$5

CHOP SUEY Boots to the Moon, Temple Canyon, Tim McBride & The Divide, 8 pm, \$10

● **CROCODILE** PopShop NW with Jaymes Young and Matt Maeson, 8 pm, \$15

● **EL CORAZON** Starkill, 8 pm, \$10/\$12

FADO IRISH PUB Irish Sessions, 4-7 pm, free

THE FUNHOUSE The Velveteins with Wongs, 8 pm, \$10/\$12

● **GOLDEN GARDENS PARK** Seattle Drum Circle, 6:30-8:30 pm, free

HIGH DIVE Wooky July Residency, 7:30 pm, \$6/\$8

HOT SPOT School's Out Kids' Festival, 12-8 pm, free

● **THE LAKE TRAIL TAPROOM** Sunday Open Blues Jam, 3-7:30 pm, free

● **LASER DOME AT PACIFIC SCIENCE CENTER** Laser & Synth Spectacular with Norm Chambers and Hair & Space Museum, 5:30-7 pm, \$15

LO-FI Black Liquid Funeral, 8 pm, \$7

● **MARYMOOR PARK** Slightly Stoopid with Iration, J Boog, The Movement, 4:30 pm, \$39.50

● **MASONIC FAMILY CAMPGROUND** Cascadia NW Arts and Music Festival, \$35-\$300

PARLIAMENT TAVERN K-Tel Cabaret: A '70s Music Spectacular, 7 pm, free

THE ROYAL ROOM Duffy Bishop, 8 pm, \$15

SEAMONSTER Nick Drummond, 9 pm, free

SKYLARK CAFE & CLUB The Human Missile Crisis, Trust Me I'm Scared, Free Samples, 6-9 pm, \$5

SUBSTATION Sink In, Designer Disguise, Theories Of Flight, 7 pm, \$10

SUNSET TAVERN Actionesse, The New Schematics, Bad Saint, Jessica Lamb, 7:30 pm, \$10

TIM'S TAVERN Acoustic Songwriter Sundays, 6-11 pm

TRACTOR TAVERN Diego's Umbrella, 8 pm, \$10

UNION SQUARE Headwaves, 12-1:30 pm, free

★ ● **WEST SEATTLE JUNCTION** West Seattle Summer Fest, free

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UNION SQUARE Headwaves, 12-1:30 pm, free

★ ● **WEST SEATTLE JUNCTION** West Seattle Summer Fest, free

JAZZ

THE ANGRY BEAVER Jazz at the Beaver, 9 pm, free

ARTSPACE HIAWATHA LOFTS Hiawatha Artists

Swing Fling Dance & Art Show, 3-7 pm, free

CAPITOL CIDER Sunday Night Jazz Flights, 6 pm, free

FREEWAY PARK Free Blues & Cool Jazz Series, 2-4 pm

★ ● **JAZZ ALLEY** Burt Bacharach, 7:30 pm, \$130

★ ● **TULA'S** Jim Cutler Jazz Orchestra, 7:30 pm, \$10

VITO'S RESTAURANT & LOUNGE ★ The Ron Weinstein Trio, 9:30 pm, free; Bob Hammer, 6 pm, free

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JAZZ

TULA'S pH Factor Big Band, 7:30 pm, \$10

DJ

BALTIC ROOM Jam Jam, 9 pm, \$10

★ **BAR SUE** Motown on Mondays, 10 pm, free

KREMWERK Family Meal with The Kipples, 8 pm-midnight, \$8

PONY Rock and Roll Queer Bar, 9 pm, free

CLASSICAL

● **BENAROYA HALL** Watjen Concert Organ Recital & Demonstration, 12:30 pm, free; Seattle Chamber Music Society Summer Concert, 8 pm

★ ● **DELDRIDGE PLAYFIELD** Music Under the Stars, 7:15 pm, free

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TUE 7/18

TRUE WEST PRESENTS

GILLIAN WELCH

WEDNESDAY
OCTOBER 11TH
MOORE THEATRE
ON SALE 7/14

TICKETS AT WWW.STGPRESENTS.ORG

JUST ANNOUNCED



FEIST

WEDNESDAY, OCTOBER 4TH
& THURSDAY, OCTOBER 5TH
ON SALE 7/14
NEPTUNE THEATRE
TICKETS AT WWW.STGPRESENTS.ORG

JUST ANNOUNCED



ON SALE NOW

STEVE EARLE & THE DUKES

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MUSIC

Lead by Your Samples

DJ Shadow on Collecting Vinyl, Scratching, and His New Tour

BY JAKE UITTI

Say the name DJ Shadow to any hip-hop head who came of age in the 1990s, and they'll stop what they're doing to recall a favorite track. For some, it's "Organ Donor," the methodical-yet-spastic gymnastic of an instrumental. For others, it's "Building Steam with a Grain of Salt," a misty, railroad-like tune featuring dialogue perhaps plucked from a psychedelic Hitchcock film. But whatever the song, DJ Shadow, with his mixing board and collection of 60,000 records, has been integral in the development of hip-hop over the last two decades.

Shadow burst onto the national scene some 21 years ago with his masterpiece *Endtroducing...*, which *Time* magazine has since dubbed a top-100 album of all time. Since then, Shadow has released four more studio full-lengths, including his latest, 2016's *The Mountain Will Fall*, a classic-yet-surreal display of humor, musical acumen, and wisdom. Even more recently, Shadow released a song with the rapper Nas, 2017's "Systematic," for the *Silicon Valley* television series.

He took some time to talk about his latest tour (which hits Seattle on July 14 at the Neptune), his current-day scratching abilities, and how he composes new music.

There are a lot of eclectic sounds on your latest record, *The Mountain Will Fall*. It starts so playfully and ends so thoughtfully. What's your process?

There's kind of an emotional palette—a painter has a color wheel, a palette of colors, and I sometimes think in terms of a palette of emotions for a song or album. Oftentimes it can be difficult to connect to the emotion—it can be rage, happiness, joy, sadness. A lot of the time when people say "emotion," they think of the darker stuff. But to me, Public Enemy made great expressions of rage and energy, which is very emotional—it drives. And I learned a lot from groups that made more somber stuff from different genres of music. For lack of a better example—or maybe it's a great example—bands like Radiohead.

Do you have a favorite decade of music you like to sample from?

It totally varies. A lot of people still think about sampling as a guy with a backpack in a dusty record-store basement. To me, I sample from, and always have, even on *Endtroducing*, videotapes, cassettes—it's not era- or format-specific for me anymore. The classic era that most people associate with sampling would be the 1970s, because that's the era hip-hop culture developed in, and because it's a direct descendent of funk music. Hip-hop was the first generation of music to embrace sampling and push the envelope in terms of technique. That will always be the case—open drum breaks that really came into vogue starting in the late 1960s.

What is your opinion about vinyl records in an increasingly digital world?

I'm not a vinyl-or-die kind of person. I need

to start accepting the fact that some music will come out and exist only in digital form.

Where are the best places to buy records?

I have a giant mountain of stuff I purchased in the past and never had time to listen to. All formats—hundreds of cassettes and CDs, thousands and thousands of records I bought from trips 15 years ago in Hong Kong, Korea, the United States. When it comes time for me to make music, I just kind of grab stacks at random. It's something I've been doing my whole life; I've always bought more than I can process. I saw the writing on the wall early when records were becoming fetishized things. I spent a lot of time in the 1990s and early 2000s buying records to protect myself from the eventual scarcity, which is where we're at now.

DJ Shadow

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How do you know a record will make a good sample? Do you have to hear the record before you buy it?

I think after you've been looking at vinyl for 20 or 30 years, you get to a point that if you see a major-label rock record from the 1970s that you've never seen before, you know you're looking at something scarce, same with jazz and soundtracks. I'm a hip-hop completist, if I see a 12-inch I've never seen before, I buy it.

"I'm not a vinyl-or-die kind of person. I need to start accepting the fact that some music will come out and exist only in digital form."

I rewatched your performance on *The Tonight Show Starring Jimmy Fallon* with Run the Jewels. In the performance, you have a scratching solo, and I wondered how has your scratch game changed over the years?

I've never considered myself a turntablist. Frankly, I have too much respect for that class of DJ. I chose pretty early on to divide my time between practicing scratching and making beats and looking for records—trying to master a lot of different components of the DJ-producer. So because of that, I never put in those extended hours, like eight hours a day, practicing scratching, flaring, crabbing—those things real turntablists do to make themselves the best in the world. I enjoy scratching, and it's something I do a lot of in my shows. But I didn't grow up in the era watching YouTube tutorials of the best DJs in the world and become incredible at age 12. That era didn't really exist in my time.

Are there aspects of an older hip-hop narrative you're trying to resurrect with your new work? Or do you see your career as purely forward-thinking?

I definitely feel it's very important to listen



DIRK LINDNER

to and support new music. I play new songs and old songs. I started a monthly radio show a few months ago on a college station in Southern California, to have a format to place new stuff I like. When I'm at home, on a daily basis, it's about 50/50 new/old, and the music I make largely reflects that. I would rather the music I make be breaking down doors or challenging things or be forward-facing more than any throwback style.

But saying that, there are very obvious throwback connotations on a few songs on the last album. When a lot of classic hip-hop albums came out, the MC would be talking about the DJ. But even within that, there are touches in production that make [the album] sound contemporary. I think that's something quite

different and deliberate I'm trying to engage in, making a hip-hop song that evokes a memory of a definitive classic era, but is 2016-aware enough to make sure that it sat sonically well next to other contemporary rap tracks. If it evokes a time frame, you have to keep it one step beyond to keep it sonically in a contemporary dialogue.

What will your set in Seattle be like?

It's definitely a career-retrospective-type set. When I put a show together, I think of it in the same way I think a good rock band that's been around for a couple decades would do it. You want to showcase newer stuff, but you don't want fans to leave disappointed if they came to hear songs from 20 years ago. You have to meet people in the middle. ■

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Why Should I Give a Fuck About... Laraaji?

BY DAVE SEGAL



LIAM RICKETTS

Years Active: 39.

Provenance: Philadelphia, Pennsylvania.

Essential Albums: *Celestial Vibration* (recorded as Edward Larry Gordon), *Ambient 3: Day of Radiance*, *Unicorns in Paradise*, *Essence/Universe*, *The Way Out Is the Way In* (with Audio Active), *FRKWYS Vol. 8* (with Blues Control).

Essential Songs: “The Dance #1,” “The Dance #3,” “Meditation #1,” “Unicorns in Paradise,” “Bethlehem,” “All Pervading,” “Sun Zither,” “Deep Chimes Meditation,” “Being Here (Flow Goes the Universe),” “Freeflow.”

Influenced by: Brian Eno, Alice Coltrane, Constance Demby, Iasos, Harold Budd, J.D. Emmanuel, the absurdity of the universe.

Influence on: Pete Namlook, Oneohtrix Point Never, Sun Araw, Emeralds, Outer Space, Dolphins into the Future, Peaking Lights, Blues Control.

Precautions: One needs a long attention span to fully appreciate Laraaji’s patiently unfolding mantras of eternal beatitude. If you lack that basic attribute, there may be no hope for you to enjoy the solemnly gregarious, multi-instrumentalist/vocalist’s material.

Why You Should Give a Fuck: The funny thing is, Laraaji likely doesn’t care if you give a single fuck. He’s too busy teaching folks about the hidden benefits of giggling via his Laughter Meditation Workshops and putting distinctive twists on the Music of the Spheres. Nevertheless, you, mortal human, should give at least a few fucks about the street musician—born Edward Larry Gordon in 1943—who made no less a musical innovator than Brian Eno stop in his tracks in Manhattan’s Washington Square Park and offer to record tracks with him. The result was 1980’s *Day of Radiance*, a prestigious entry in Eno’s *Ambient* LP series, of which there were only four. A reminder of the importance of first impressions, or what?

As it turned out, *Day of Radiance* has become Laraaji’s best-known work, and it’s a classic. As I wrote in a Slog review of Glitterbeat Records’ 2015 reissue of it regarding the three tracks bearing the title “The Dance”: They “consist of crystalline cascades of electric zither and synthesizer that swathe your head in tantalizing, chakra-centering tones. It’s like taking a shower in an icy waterfall, every plucked note from 1980 cleansing your

cells of 21st-century toxins. It’s like standing in a glistening tower of tintinnabulation, swaddled in the infinite tolls generated by a peaceful, altruistic soul with tension reduction as his primary concern.” The two “Meditation” pieces are the aural equivalent of flower petals tickling your earlobes, causing an ASMR skull hum of utmost exquisiteness. Your shrink should play them for you at every session.

One of Laraaji’s earliest works, *Celestial Vibration* (1978) is truth in titling. Whereas much new age music makes you look at your watch (or phone, as the case may be), wondering when something interesting or not teeth-rottingly sugary will happen, Laraaji unerringly ensnares you in a gossamer web of sonic purity, as if he’d put in weeks of rigorous research to pinpoint the most glorious timbres from his zither, keyboards, gongs, and kalimbas.

The original liner notes writer for *Celestial Vibration* began her essay: “Believe me, this music comes from Heaven,” and if you think that’s risible hyperbole, well, you haven’t listened closely enough to the

tranquil electric-zither ripples and whorls of angel-hair synth emissions of “All Pervading.” Immerse yourself in its 24 minutes and, like the 13th Floor Elevators’ Roky Erickson in a much different context, you’ve got levitation. Or like John Coltrane in a much different context, you’ve got ascension. Catch my drift? Good. Now please come back down to earth and read the rest of this article.

Another Laraaji career highlight, 1981’s *Unicorns in Paradise*, conjures an ambrosial calm through cumulonimbus puffs of synth and gently strummed zither. This beatific sound had a big impact on DJs who worked the chill-out rooms of 1990s raves and on the international ambient diaspora that radiated out of strongholds like Germany’s FAX label and Kim Cascone’s US-based Silent Records.

The last five years or so have seen a resurgence of interest in Laraaji’s music, and he’s ridden this wave of acclaim and attention to the live circuit, blessing us with his omnidirectional warmth and more profoundly peaceful vibes than you’ll feel in a decade’s worth of Deadhead caravans. Strong reissue campaigns by the All Saints and Leaving labels have rescued long-out-of-print Laraaji titles from oblivion, further beautifying the heads of a new generation of audio adventurers.

Laraaji may be in his 70s, but he’s no oldies act. In actuality, he’s as timeless as any musician currently treading the boards. Be good to yourself for a change and bask in his magnanimous effusions. ■

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+PAPADOSIO

SZA Releases a Gorgeous Debut

BY JENNI MOORE

I started listening to SZA—born Solána Imani Rowe—about a year ago, and feel embarrassingly late to the game. For the past few years, her star has steadily been on the rise: She's released a couple of critically acclaimed mixtapes, an EP through Top Dawg Entertainment, and cowritten with big-name artists like Rihanna (see the track "Consideration" on 2016's *Anti*). And last month, SZA finally dropped her full-length studio debut, *Ctrl*.

Truthfully, I couldn't be more pleased with the album if I tried, and I am trying by repeatedly listening while reading the lyrics and singing along. Not one of these 14 gorgeous songs is skip-worthy.

The track list of *Ctrl* reads as a series of perfectly ordered and honest confessionals about the singer's personal life, with phone calls to her mother and grandmother serving as inter-



ludes. SZA addresses her insecurities to both her listeners and past lovers while simultaneously—often defiantly—asserting her worth, and it's not always pretty. On opening track "Supermodel" she gets back at an ex who did her wrong: "Let me tell you a secret / I been secretly banging your homeboy," she reveals, and later sings, "Leave me lonely for prettier women / You know I need too much attention for shit like that."

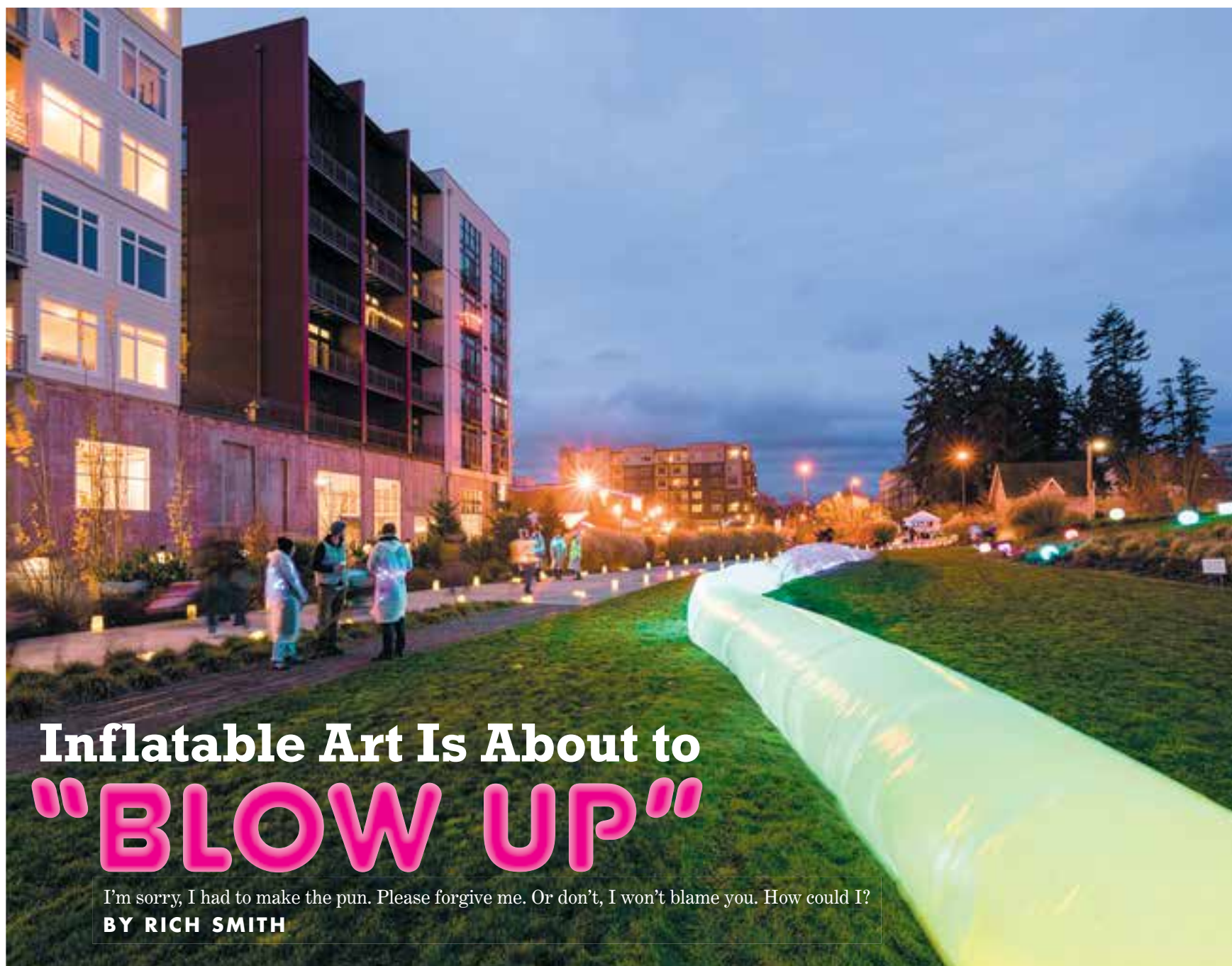
SZA's insecurity about her appearance is one of the most relatable themes on the album. It comes up on songs like "Garden (Say It Like Dat)," "Drew Barrymore," and "Normal Girl," where she feels ashamed for not being prettier; more ladylike, of having a bigger booty. Beyond her rawness on the record, one of the most impressive things about *Ctrl* is SZA's instrumental use of her raspy voice. In a high falsetto, she echoes and harmonizes with the album's background arrangements, while full tones drip and run through all the songs' remarkably relatable lyrics. But she sings a little differently on each track, switching from sounding like a traditional R&B crooner to an ethereal water siren, and calling to mind Frank Ocean's heart-wrenching vocals and Rihanna's hip-hop-infused urban pop.

She taps themes of nostalgia, abandonment, and sexuality for this R&B masterpiece, effortlessly weaving together narratives and bending the genre's limits. There's also a coming-of-age feeling to the album. On the 1980s-tinged "Prom," yet another standout, SZA slips into simpler and abbreviated vocals to match the song's shimmering guitar-pop production, as she pleads with her lover not to take it personal that she doesn't mature as quickly as him. On one of the more sensual tracks, "Pretty Little Birds," SZA makes enticing offers and over-commits to an imperfect relationship, even though they've "hit the window a few times": "I wanna be your golden goose / I wanna shave my legs for you / I wanna take all of my hair down and let you lay in it."

The album concludes with an audio clip from SZA's mother, who talks about choosing goodness/faith (or perhaps love?) in order to take *Ctrl* of her mind-set, even if it's an illusion. On what's easily the most euphonious R&B release of 2017 so far, SZA taps into her own flawed humanity and effectively uses it to relate to her audience. ■



ART



Inflatable Art Is About to "BLOW UP"

I'm sorry, I had to make the pun. Please forgive me. Or don't, I won't blame you. How could I?

BY RICH SMITH

SEATTLE DESIGN NERDS A recent installation in Redmond Central Connector Park.

PHOTOS BY TREVOR DYKSTRA

I was sold on *BLOW UP: An Inflatable Art Show* one nanosecond after reading the title.

A whole room full of inflatable art? Yes. Please. Save me. For at least 10 minutes of my life, let me walk around a room full of bubbly, delightful objects full of bursting with the life-sustaining nothingness of air.

But then, as is usually the case, a conversation with Colleen Louise Barry (the brain behind the small press Mount Analogue), who co-curated the show with Megan Harmon, deepened my understanding of the concept and therefore my enjoyment of life.

Barry told me that visitors will enter the Factory—where the show will be installed this Thursday, July 13, only—through a long, illuminated, translucent, inflatable tunnel created by Seattle Design Nerds, one of four artists presenting work that responds to the idea of “blowing up.”

As you walk through the tube, you can bliss out on the lights surrounding you, as if you were traveling through the belly of a giant, cosmic glowworm.

Once you come out the other end, you can select your favorite flavor of Blow Pop (don't take all the watermelon) from

an inflatable kiddie pool, or sit in one of the inflatable chairs Barry and Harmon have scattered around the room. Or you can marvel at Amanda James Parker's ceiling of handmade, reflective Mylar balloons as you listen to Peter

Dodds piping in the national anthems of nuclear-armed countries and the sounds of “the subterranean impulses recorded by the University

of Washington during the latest round of North Korean nuclear weapons tests.” On the walls, Guy Merrill will project videos of the sky in various states of destruction and creation. The whole space will pulse with images of apocalypse and ecstasy. You know, like every time you open up Twitter.

“We wanted to do something that felt really playful and colorful and wild and extreme as an act of resistance to the way that everything else feels at the moment,” Barry said of her curation process with Harmon. “So it fits in the art series as a moment of us just being like *fuck it, let's play together.*”

“And it fits in with Mount Analogue overall,” she added, “as an extreme mani-

festation of one of our main goals, which is to blow everything up—just kidding—which is to take ourselves seriously but not too seriously.”

BLOW UP is the fourth show in Mount Analogue's summer art series. Each iteration of the series embodies something in the literary world that interests Barry. In this case, *Skyspace Bouncehouse* by Mungo Thomson, the bouncy castle that graced the cover of Sarah Galvin's latest book of poems, *Ugly Time*, served as Barry's inspiration for this show.

“I feel like inflatables are having a moment,” she said, initiating a cascade of puns and metaphorical free-association that I couldn't and wouldn't stop if I wanted to even a little bit.

“There's something really clownish about it, but when you think about the hyphenated word ‘blow-up,’ it's actually pretty charged as a phrase.”

She went on: “It's the destruction of something, but if it's an inflatable thing, or a story, or something on the internet, blowing up is how it comes to life. Sure, it's kind of violent and unpredictable, but it also has this delightful element of surprise.”

“When something blows up, it's dead,” she added, “but it's never more alive until right before it dies.” ■



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JAY GRABIEC

Hunger Satisfies Roxane Gay's New Memoir Fills a Void in the Literary World

BY JENNI MOORE

As someone who developed an unhealthy relationship with food at a young age, used to be obese, and still regularly struggles with body image, I knew before sitting down to read Roxane Gay's newest book, *Hunger: A Memoir of (My) Body*, that I was going to relate to it. But *Hunger* isn't a telling of what it's like to live in a body that's merely overweight, obese, or even morbidly obese. Gay's specific story is of how she came to be super morbidly obese, and all the ways it's colored her present-day psyche, identity, and feminism, as well as her personal and professional life.

After surviving a horrific act of sexual violence at age 12, Gay turned to food for comfort, building layers of fat and turning her body into a massive "fortress" that would protect her and keep men away. In some of the

most heartbreaking (and relatable) parts of the book, Gay discusses her relationship with her loving—if not helicopter-parenting—Haitian parents, both constantly concerned about her increasing weight problem and oblivious to the event that started it.

Hunger
by Roxane Gay
(HarperCollins)

Gay illustrates the way society treats fat bodies as "before" bodies—a weight problem to be handled by any means necessary, and a burden on society. She describes the way large-bodied people are punished for their size, and how she has punished herself throughout her life, feeling worthless and repulsive for struggling to get her unruly, undisciplined body under control. She shines a light on the shame, humiliation, and ridicule that fat people endure in public spaces, emphasizing feelings of being both highly visible and invisible. Gay reports being stepped on,

shoved, and targeted with a barrage of insults from men in cars who are displeased with Gay's refusal to cater her body to the male gaze.

Gay draws a line between the body-positive "health at every size" movement that includes plus sizes up to a size 28, and the super morbidly obese who have barely any place to buy clothes. She points out that the obesity epidemic is said to affect a staggering portion of the population, and yet even the medical industry often does not accommodate all these large bodies, failing to provide hospital gowns and blood pressure cuffs big enough, or scales capable of weighing people who are more than 350 pounds.

I loved Gay's analysis of the weight loss industry, framing shows like *Fit to Fat to Fit* and *The Biggest Loser* as anti-obesity propaganda that exploit people of size and tout the message "that self-worth and happiness are inextricably linked to thinness." She also says *The Biggest Loser* is "a show about fat as an enemy that must be destroyed, a contagion that must be eradicated," and "that through that discipline, the obese might become more acceptable members of society."

Of course, it would be nearly impossible to fully discuss the weight-loss industry and Gay's experience without also delving into how society treats women's bodies. She hits the nail on the head when discussing how diet commercials alone encourage self-loathing. "They tell us, most of us, that we aren't good enough in our bodies as they are," Gay writes. "In these commercials, women swoon at the possibility of satisfying their hunger with somewhat repulsive foods while also maintaining an appropriately slim figure... Every time I watch a yogurt commercial I think, *My god, I want to be that happy. I really do.*" She goes down the list of diet-food commercials and celebrity weight-loss endorsements, and asks a poignant question: "What does it say about our culture that the desire for weight loss is considered a default feature of womanhood?"

Later, Gay also talks about how being a woman of size has revoked her right to be seen as feminine, even causing her to sometimes be misgendered by strangers. "We have such narrow ideas about femininity. When you are very tall and wide... you all too often present as 'not woman,'" Gay explains. "Race plays a part in this too. Black women are rarely allowed their femininity."

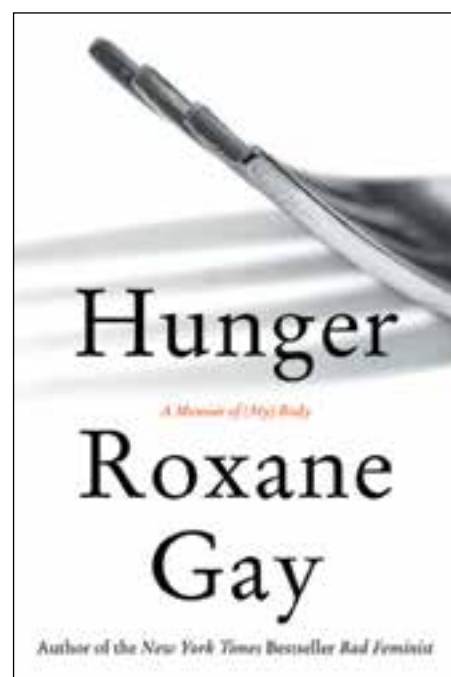
The book provokes thought on a new level. I didn't anticipate how much introspective questioning I'd turn on myself in regard to how I

might treat, ignore, stare at, and think about very large-bodied people. *Do I treat people of size like they are invisible? Do I harbor the preconceived notion that accomplished, capable people are thin? Am I considerate of the physical needs of people with large bodies?*

After all, some people will never achieve their "best body" or become their "inner thin" person. Some people will live their entire lives in big bodies; they deserve to be seen and treated with respect and gentleness, too.

Gay's body memoir is unique because it makes no promises of a triumphant weight-loss success story. Instead, the book offers honest testimony detailing nearly 30 years of various unhealthy relationships with food, family, friends, lovers, and self, all leading up to a breaking point that (hopefully) helps her change course.

"I no longer need the layers of protection I built around myself but pulling those layers back is harder than I could have ever imagined." Perhaps the biggest takeaway from *Hunger* is the lasting impact that sexual assault and rape can have on victims, and how one traumatic event can shape a person's entire existence for decades. Fortunately, after reading Gay's book, I felt hopeful and grateful for a new perspective. Even more, I was inspired to look at the world—and all the various bodies in it—differently, with fewer assumptions and more care and consideration. ■



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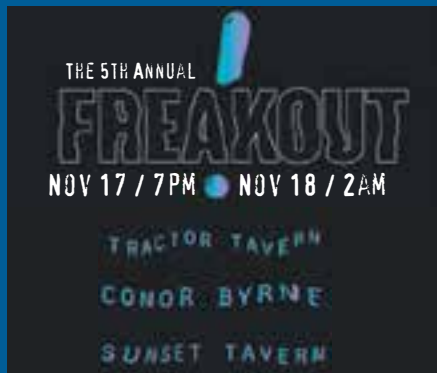
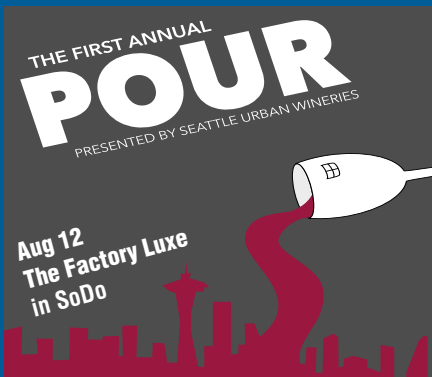
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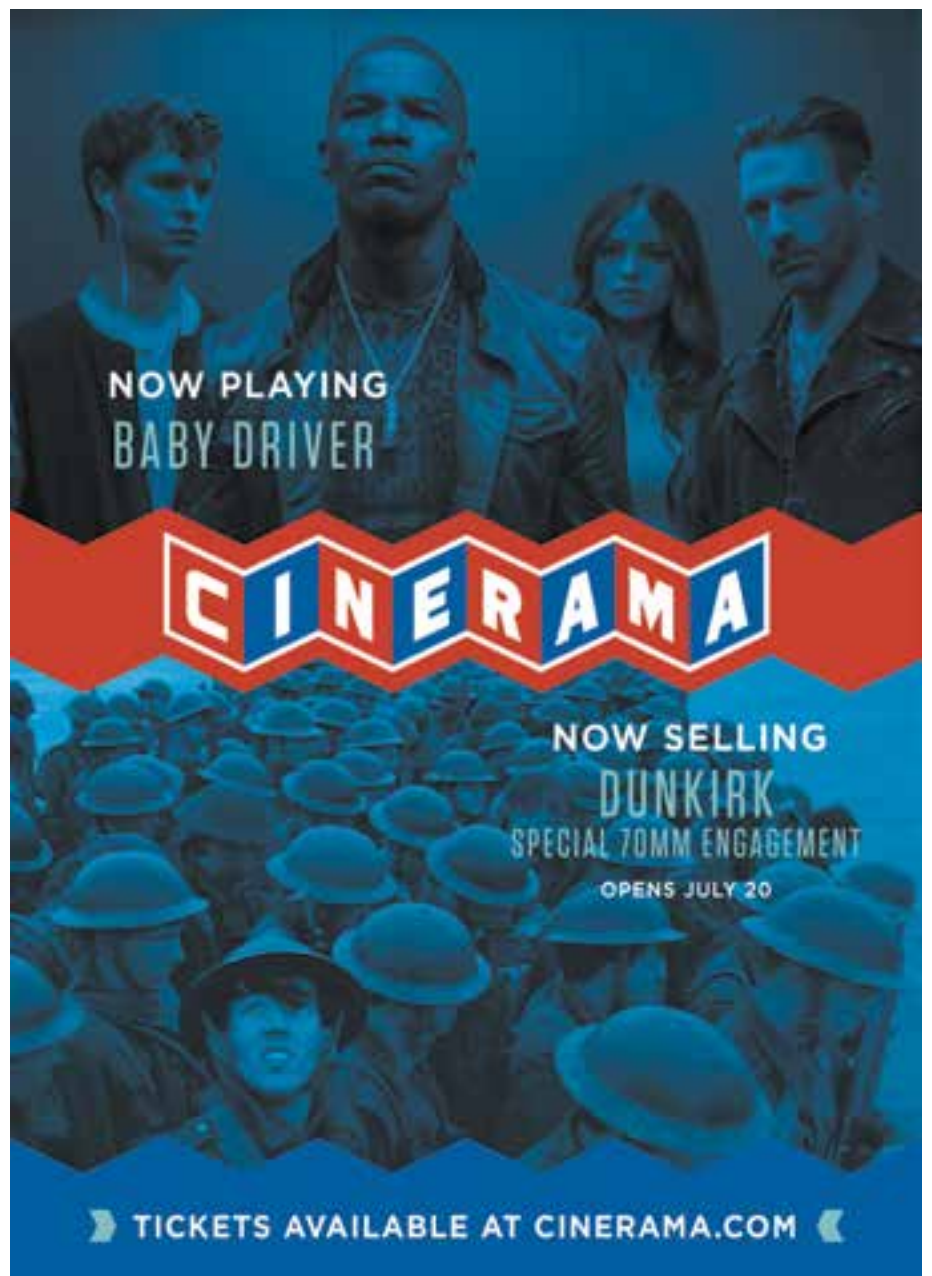
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Ape-pocalypse Now

War for the Planet of the Apes Is a (Convincing) Argument for the End of Humanity

BY SEAN NELSON



The re-booting of the *Planet of the Apes* series is the best thing to happen to originalist sci-fi dorks since Christopher Nolan rescued Batman or J.J. Abrams got into the *Star Trek* and *Star Wars* salvage business. However edifying those films were, they were essentially there to restore first principles, and reclaim the titles in question from irresponsible minders (and/or creators).

The same could be said of the *Apes* franchise, obviously. And not just because of Tim Burton's baffling 2001 *Planet of the Apes* reboot (the bemused semi-enjoyment of which remains one of the loneliest experiences of my moviegoing life). Long before that, *Planet of the Apes* v. 1 was defiled by four increasingly schlocky sequels.

But the first two new-new *Ape*-scapes—*Rise of the Planet of the Apes* (2011) and *Dawn of the Planet of the Apes* (2014)—were licensed to reimagine the prehistory of the original, and to repurpose the central metaphorical engine of the entire project to better correspond to the ongoing, real-life nightmare that is the decline of the human race. The latest installment, *War for the Planet of the Apes*, doubles down on the “Hey, stupid, this might look like the future, but it’s really about the present” vibes, for an effect that is exactly equal parts engaging and disappointing.

We enter at the stage where *Dawn of the Planet of the Apes* left us: The army of disease-ravaged humans squaring off for a last stand against the entirely un-warlike apes for no reason other than man’s seemingly ineradicable propensity for territorial violence. The humans are led by a classic obsessed military psycho, known only as “The Colonel” and played zealously by Woody Harrelson, who’s determined to take out as

many “Kongs” (get it?) as he can, if only for the sake of establishing that nature—including but not limited to kingdom animalia—is at liberty to go fuck itself.

The Colonel’s war against the apes, particularly their leader, Caesar (“played” again with astonishing nuance and emotional expansiveness by Andy Serkis), is personal, which means the damage he inflicts upon them is personal, too. Which means that by the time the army’s initial attack is over, it will become personal for Caesar as well.

This sets the stage for a heady combination of cinematic influences to assert itself on the drama that follows—equal parts *Les Misérables*, *Apocalypse Now*, *The Wizard of Oz*, *20,000 Leagues Under the Sea*, *The Lord of the Rings*, *The Outlaw Josey Wales*, *Braveheart*, *The Guns of Navarone*, and probably several other stories of revenge, revolution, and redemption. Except this one has apes that can speak English and walk erect and are more moral than humans.

That’s where the power of the story lies, and also all the problems.

As these prequels progress, the metaphors tend to become a bit glaring. Though an insurgent army of educated, radicalized anthropoid primates makes for an excellent notion, there’s something kind of silly about watching it ramp up into reality. Which would be okay if the tone weren’t so effectively grave, or the allegorical fabric so convincingly dire.

The director of *War for the Planet of the Apes* and *Dawn of the Planet of the Apes*, Matt Reeves, has an incredible skill for creating the plausibly crumbling natural world Caesar and his tribe are about to inherit. He’s also very good at balancing the necessary irony of Harrelson’s performance with

the even more necessary total conviction of Serkis’s (and the other mo-cap ape actors). Even better: Though the film is full of violence, Reeves makes every death matter to someone on-screen.

He’s less good at noticing when his film overreaches with the whole “But who is the savage, *now*?” shtick. At one point, the Colonel forces a cadre of ape POWs to build a (wait for it) wall outside his commandeered fortress. “Why do they need a wall?” one of them asks, and only barely resists looking damply into the camera at Trump’s America.

But guess what: This is Trump’s America, and Reeves makes an admirable effort to

present it/us with a credible catastrophization of the moral and spiritual trajectory we can’t even seem to fully acknowledge, much less avert. Maybe the chimp we goosed up in a lab is the perfect one to remind us that mercy is supposed to be what makes humans special. Someone better.

The film’s loyalties are clear. *War for the Planet of the Apes* may not be a full-blown argument for the end of the human race as it’s currently constituted, but the film does make a case that whatever natural or unnatural calamity might befall our species in the near-to-middle-distant future, it won’t come for our lack of asking for it. ■

Sacred Is a Great Film for Jaded Atheist Urbanites

BY JULIA RABAN

S*acred*, an expansive project by documentary filmmaker Thomas Lennon, presents an hour and a half of religious vignettes from around the world. The project’s wide scope is striking: Audiences can feel the impact of ritual, from the way a Madagascan community buries and reburies its dead to the way a dying woman methodically responds to Christian calls for prayer on Facebook. Don’t go into the film

expecting any social or political investigations—*Sacred* is not about ideology. Instead, the film offers a few moments of private observance, a number of communities united by custom and celebration, and a lavish demonstration of religion’s visual power.

This is a great movie for jaded atheist

urbanites who can’t distinguish “religious” from “Republican,” go through life fuming at the injustice of indoctrination, and believe worship is just a hallmark of stupidity. Sure, they will be disappointed by the absence of critical thought about the ways in which

belief divides communities and creates rigid, illogical cultural rules. But they’ll also be reminded that religion is about way more than their infuriating-

ly pious auntie Karen—and that religion, with all its baggage, is absolutely beautiful.

Even though more than 40 filmmaking teams from around the world shot it, *Sacred* manages to be cohesive by assembling a shockingly wide variety of grand and imposing visual displays. Faith is ►

Sacred

dir. Thomas Lennon
Northwest Film Forum,
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◀ personal, quiet, and humble, and we see it portrayed a few times throughout the film. But organized religion is the main focus, and that is all about performance. It celebrates splendor and excess. It demands props, costumes, and an elaborate set. It's packed with acting, singing, dancing, and art. Basically, it's the fun part of religion. (It's no surprise that my favorite holiday is Passover, which is essentially a read-through of a musical accompanied by food.)

If the drama of worship is not enticing enough, *Sacred* also functions as an

anthropological survey full of charming and tantalizingly short scenes. You won't want to miss the man who buries Ebola victims in Sierra Leone, or a passionate sermon in Botswana, or the church in Warsaw filled with thousands of glowing candles. About halfway through *Sacred*, the film's lone atheist wrinkles her nose while telling the camera: "The mosque and church are all the same. I don't see any difference." She might be right about the futility of religion, but there are plenty of differences—and they're fascinating. ■



Warming Oceans and Chasing Coral

BY ERIK HENRIKSEN

"Back in the 1980s, we started looking at this weird phenomenon: Large sections of coral reefs were turning white, literally over a couple of weeks. And no one really knew why this was," says University of Queensland professor Ove Hoegh-Guldberg in *Chasing Coral*. "As we did more and more experiments, it turned out that it wasn't a disease. It wasn't too much light. And the only thing you could do in an experiment that would cause corals to go white was to raise the temperature by two degrees Celsius."

What was a curiosity in the 1980s is now an epidemic: In the last 30 years, we've lost 50 percent of the world's corals, as colorful, vital reefs have died off—turning bone-white as the water around them absorbs the heat of a warming planet. Once bustling with life, the reefs now stand as pale and empty as underwater graveyards. "Coral bleaching itself is a stress response, much like a fever in humans is a stress response," says Hawai'i Institute of Marine Biology coral reef biologist Dr. Ruth Gates. Stress is high.

With 2012's gorgeous *Chasing Ice*, director Jeff Orlowski captured the intense horror of watching our planet's glaciers disappear.

Chasing Coral, which debuts on Netflix on July 14, follows suit, trading the Arctic for jewel-blue oceans: Using macro, micro, and time-lapse images of coral reefs as they thrive and die, Orlowski has crafted another visually stunning film about humans' destruction of the planet.

From Hawaii to the Bahamas to Australia, Orlowski and his crew (including underwater photographer Richard Vevers and camera technician and "coral nerd" Zackery Rago) convey the jaw-dropping enormity of our ecological crisis alongside the hallucinogenic beauty of the life that—for now, at least—clings to the reefs lucky enough to avoid bleaching.

Watching *Chasing Coral* is a remarkable experience, one that teeters between overwhelming the viewer with the scope of earth's ruin and inspiring them to find ways to help. It's to Orlowski's credit that for all of *Chasing Coral*'s horror and grandeur, the focus isn't only on how we've destroyed the earth's oceans, but how we can ensure our destruction goes no further. Early on, Rago explains why the aquariums in his home are full of corals rather than fish. He likes the chain of responsibility. "If a coral dies," he says, "it's your fault." ■

Chasing Coral
dir. Jeff Orlowski
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Seattle Pops Is Bringing Its Semi-Drippy Ice Pops to a Permanent Home in Wallingford

BY CHASON GORDON

Ice pops* should come with some sort of mini umbrella or special drip cup for managing all the melting. Ice-cream cones at least slow down the drippiness via the cone's rugged terrain, allowing for quick, last-minute clean-up licks. But ice pops are a war of attrition.

This is one of the inane topics I brought up while chatting with Megan Janes of Seattle Pops, the one-stop ice-pop shop currently found at farmers markets, grocery stores, and various other locations throughout the city that will soon get its own brick-and-mortar shop (1401 N 45th St) in Wallingford.

"We do have some ideas on how to help that, some drip-guard-type things," Janes offered. "Some moms at the farmers markets have been creating their own little drip trays."

While it's fun to imagine that the idea for Seattle Pops came to Janes when she was eating an ice pop and the stick underneath read, "You will start an ice-pop company," its genesis happened on a hot day in Birmingham, Alabama.

"One of my friends down there said, 'Let's go to the popsicle shop,' and I was like, 'What? There's a popsicle shop?' And then later she told me, 'You should do this in Seattle,' and I said, 'Yeah, maybe.'"

That "maybe" is the reason Janes's business—which she co-runs with her dad, Dave, and her sister, Lindsey—sells thousands of ice pops every week at numerous spots around Seattle, proving the Janeses are far more than just a family with a cool last name.

Seattle Pops may be offering some sort of drip protector in the future, but their ice pops barely require one. This new breed of all-natural frozen treat—inspired by the Mexican

paleta—is a far cry from the generic grocery-store ice pops of my youth. Densely made and frozen at very low temperatures, many ice-pop issues—including top breakage, drips, and early stick separation—are a thing of the past (not to sound like an infomercial).

This is why a single Seattle Pops treat costs almost as much as a pack of Bomb Pops, and why you may find yourself echoing John Travolta in *Pulp Fiction* when seeing the \$4 price point: "Did you just order a \$4 ice pop? That's frozen fruit, water, stick, and sugar—for \$4?" After trying it, you'll likely relent a bit, however: "God damn that's a pretty good fucking ice pop. I don't know if it's worth \$4, but it's pretty fucking good."

What's admirable about the Seattle Pops flavor selection is the lack of pretense and over-experimentation found at too many new ice-cream shops. There's nothing with beets or dates or kale. There's no pops flavored with bone broth or sriracha or bacon.

Rather, you'll find simple, tasty offerings like watermelon, orange, chocolate banana (yes, there are actual pieces of banana), cinnamon horchata, and peaches 'n' cream. There are five types of strawberry, including strawberry lemonade, strawberry basil, strawberry banana, strawberries 'n' cream, and very strawberry (so strawberry that the regular old strawberry label is apparently not good enough). Sometimes you need a "very" in there, as in: This article is very annoying.

Each ice pop is a respectable tribute to its namesake fruit. The strawberries taste like strawberries, and the snozzberries taste like snozzberries. If you look at the ice pops as a

biographical movie about each fruit's life, the fruit would probably be welcomed on set and give their blessing in the press. What I'm trying to say is this: They're delicious.

At the new store in Wallingford, you'll be able to have your pop dipped in vats of milk chocolate or dark chocolate. The Seattle Pops team will actually be doing the dipping, which is a good thing, as it avoids double-dipping troublemakers. The house that pops built will also feature window seating, a giant patio, and a viewing window where people can watch the pop-making process. I assumed this merely involved staring at a closed freezer, but there's actually an elaborate tank-like machine where the molds are poured and frozen.

Seattle Pops joins the ranks of the city's most impressive niche stores, including the Sock Monster, KuKuRuZa Gourmet Popcorn, and the Purple Store, where I get all my grape-colored accessories. An all-lollipop shop is surely around the corner.

I asked Janes if she was ever worried about limiting her focus. "I don't think I was worried," she said, "because I saw in other parts of the country the reaction to the product was so positive. It reminds people of their childhood, and this is a fresh take on it."

This fresh take on childhood foods has a way of being both nostalgic and nullifying at the same time, because we often yearn for the simple treats of our youth, but later realize that the adult versions of them—macaroni and cheese, cupcakes, and ice cream—are depressingly better. I thought my parents made good pizza until I actually had good pizza, and now their divorce is the second-worst thing ►

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◀ from my childhood.

Still, an actual drip receptacle for frozen stick treats is nothing less than progress, whether it's catching ice-pop drips or tears. Janes is working on a small paper-plate apparatus that the wooden stick can go through.

"It's not our top priority right now," she said, laughing. "But it's definitely something that we've been talking about." ■

** Yes, we'd prefer to use the more ubiquitous term for the beloved frozen treat on a stick, but Popsicle®—along with Creamsicle®, Fudgsicle®, and Yosicle®—are registered trademarks of the Unilever Group of Companies, which means we aren't allowed to call it that unless we're talking about those specific frozen treats on a stick, and even though both you and I know that we will continue to refer to it thusly in our daily ice-pop-slurping lives.*



This Week in Seattle Food & Drink News

BY TOBIAS COUGHLIN-BOGUE



RPM Pizza & Records Is Open in Pioneer Square

It would be no small feat to succeed in selling pizza from a space where Mike Easton failed to—which is baffling, because Pizzeria Gabbiano was amazing—but RPM Pizza (240 Second Ave S) is officially attempting it, and opened their doors on July 6. I know Instagram is a carefully curated slice of reality, but after perusing theirs, I think it's safe to conclude that RPM is run by some pretty rad humans who are looking to deliver a fun, festive pizza joint. And one where you can shop for vinyl from local bands to boot. If the pizza is as good as it looks, well, shit, that's sounds just about perfect to me.

Two More Official Openings

Falafel Salam's much anticipated brick-and-mortar location is up and running (4746 California Ave SW), replete with their adorable "falafelsaurus" and a cool "living wall" of plants. The food truck will still operate as well, so you won't have to give up your Westlake workday gyros if you don't live west of the Duwamish.

Tankard & Tun, Pike Brewing Company's new brasserie, is also officially open to the public (1415 First Ave). I stopped in for their kickoff event the other night, and was thoroughly impressed. The space, which could easily have felt tight and awkward given the warren-like former shop spaces it was built in, is actually pretty bright and airy. Its stunning view of Elliott Bay and the very in vogue white tile probably helps. However, you can't eat white tile, and so I'm happy

to report that their food is good, too. I was especially impressed with chef Gabe Spiel's marionberry mignonette; I expected it to be overly sweet and something I would try on one oyster just to be polite, but I ended up loving it. Any chef who can come up with a viable alternative to the already perfect combination of Shigoku oysters and lemon is doing something right!

Seattle Gets Its First H Mart

H Mart, an East Coast Asian grocery chain, has opened its first store in Seattle proper (4216 University Way NE). The selections lean to Korean, which is fine for this kimchi addict, but a recent Eater report assures us that they'll also offer "all manner of greens, noodles, rice, MSG-laden snacks, and more from all over Asia."

Verjus Is No More

Bainbridge Island restaurateurs Brendan and Heidi McGill have closed their juice bar and vegetarian cafe, Eater reports, but will continue selling its juices and ultra-pure foodstuffs wholesale. Probably to themselves, at places like their newly opened all-day spot, Cafe Hitchcock (818 First Ave). The closure, Eater notes, is not due to a business failure, but rather a demand that was not feasible to support in the tiny space. The McGills say they're planning on finding a larger commissary kitchen space, and did mention that another cafe might be involved.

Purr Gets Pushed Out

As we noted last week, iconic Capitol Hill gay bar Purr won't be renewing the lease at its current location (1518 11th Ave), citing rising rents as the reason. They are plenty successful—their crazy generous idea of what constitutes a shot might have something to do with that—so they will be seeking another location to continue the fabulous festivities. Still, given the original reason for their move, the new digs probably won't be in the Pike/Pine corridor, meaning Capitol Hill's core just got a little less gay. I'm going to go out on a limb here and guess that, in about six months, the spot will house a nightclub catering to young, cishet Seattle University students or an upscale ramen joint. It would be nice to be proven wrong, but as someone who spends a lot of time on that block and a lot of time observing the city's restaurant trends, I don't anticipate it. Anyway, enough cynicism. They're not bummed to be moving, and are throwing a big going away party on Wednesday, July 19. Go send them off in style! ■

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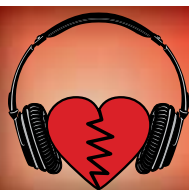
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PERSON OF INTEREST



Megan Mitchell

Archivist, Sound Artist, Musician

BY AMBER CORTES
PHOTO BY STEVE KORN

You do field recordings that you incorporate into your music project, *Cruel Diagonals*. What are some cool sounds you've collected?

I'm always on the lookout for interesting textures, so I usually bring items with me to bang, scratch, or roll on different surfaces. I also like the creaking or groaning sounds of old doors or rusted metal parts, so I have a lot of those sounds in my field-recording library. One of my favorite recordings was made by placing a contact mic on a bridge in Tacoma while a car drove over it. I have a number of great recordings from a trip I made with a friend through the Snoqualmie Tunnel. I also recently recorded a woman playing steel drums in the bunkers at Fort Worden, which was incredibly resonant and haunting.

You say you have a penchant for visiting "ghost towns" and other abandoned places to record. Why? And where have you gone?

I'm aesthetically drawn to decay, which I attribute to the fact that I grew up in Alameda, California, which hosts a now-defunct naval air base. This fascination grew and adapted according to my environment, which for a handful of years was in Tacoma, where many buildings and storefronts are empty or actively decaying.

I've explored a number of places around Mount Rainier National Park, parts of Eastern Washington, strips along Highway 2 up north, parts of Central Oregon, and Fort Worden in Port Townsend, which is my favorite place to visit in Washington State.

What's a good spot in Seattle to find amazing sounds?

There's an alley in the International District where these air conditioning units are battling it out for dominance of the sounds in that corridor, and they happen to bounce out into the street in a lovely droning manner. ■

Your Complete Guide to July Events in Seattle



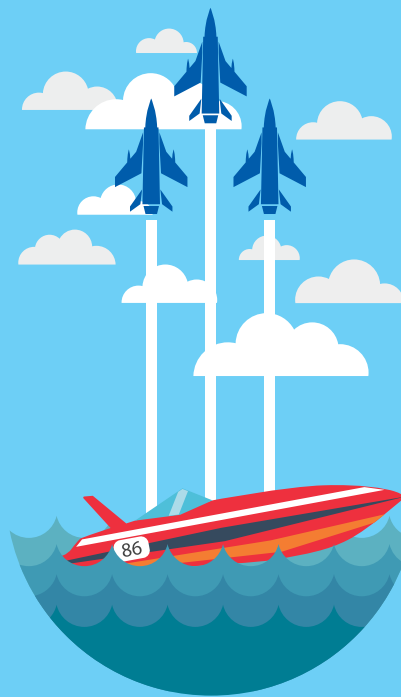
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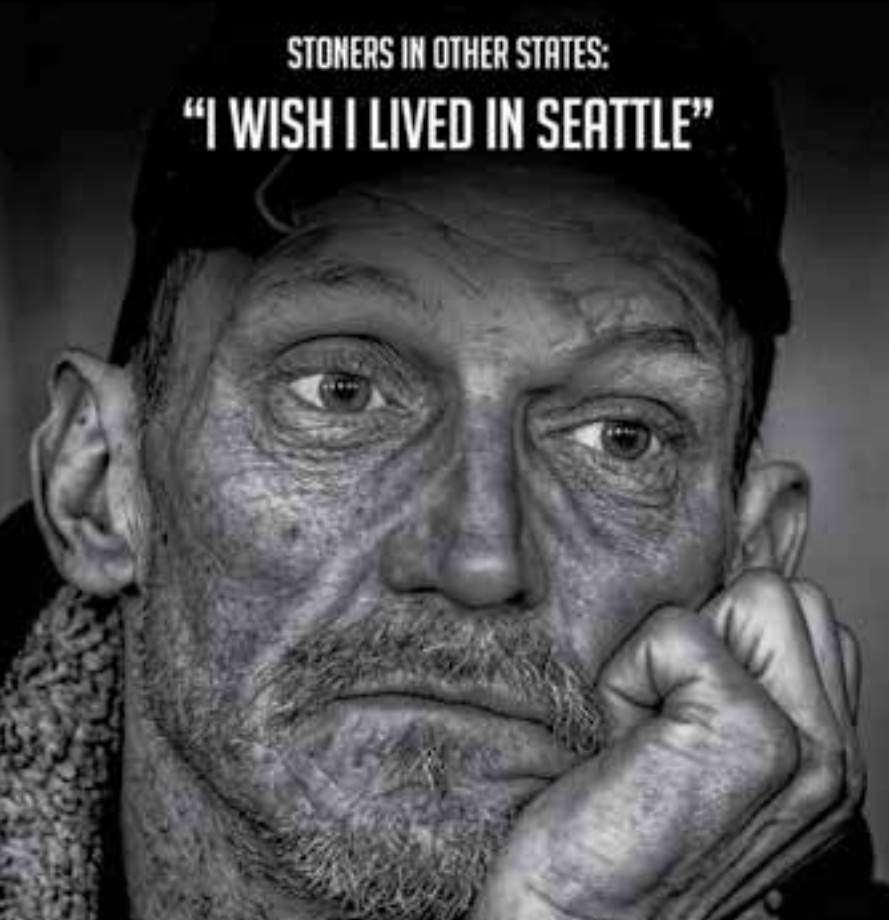
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